

The Modern Language Journal

Volume XLIV

DECEMBER • 1960

Number 8

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(An index for the periodical year is published annually. From its inception in 1929,
The Educational Index covers the subject-matter of the MODERN LANGUAGE JOURNAL.)

Published by

The National Federation of Modern
Language Teachers Associations

The Modern Language Journal

STAFF, 1960

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Developments in Modern Italian

FOR hundreds of years, standard Italian has changed less rapidly than have the other European languages, so that even today an unlearned speaker of Italian can read Dante with considerably greater ease than, say, an Englishman or American can understand Chaucer. However, in the last two or three decades, and especially since the Second World War, standard usage in Italian has begun to change with remarkable rapidity, not only in vocabulary but also in matters of linguistic structure—sounds, forms, syntax. It is our purpose here to call attention to some of the more outstanding recent developments in modern Italian, and to suggest an explanation for the sudden increase in the rate of change.

In phonology, Italian has had, ever since "Vulgar Latin" times¹, a seven-vowel system, in which there were three contrasts at the extremes of the vocalic triangle /i u a/, and then a contrast between high-mid and low-mid in both the front and the back vowels: /é/ [e^h] (high-mid) vs. /è/ [e] (low-mid), and similarly /ó/ [o^h] vs. /ò/ [o]. Classical examples for these contrasts have been such minimal pairs as *vénti* "twenty" vs. *venti* "winds," or *tósco* "Tuscan" vs. *tòsco* "poisonous." Not all Italian dialects have shared with Tuscan this seven-vowel system; in many dialects there is only a five-vowel system /i e a o u/, and the high-mid and low-mid vowels are often in complementary distribution, with [e^h] and [o^h] occurring only in free syllables and [e] and [o] only in checked syllables. Speakers of both North and South Italian dialects, on learning the standard language, are tending to carry over into the latter their own five-vowel system,² so that there is no longer a contrast, for these speakers, between, say, *venti* "twenty" and *venti* "winds". This loss of contrast is far from universal, however, and in central Italy the seven-vowel system is still firmly established.³

Italian consonants have remained fairly stable, except in the area of the palatal stops /č/ and /ǵ/. In central Italy, these are pronounced

with lenis articulation and at most a faintly perceptible occlusion;⁴ this pronunciation is now being imitated in other parts of Italy without occlusion, giving [š] and [ž] (short), respectively: e.g. *dieci* "ten" [ˈdʲeʃi], *undici* "eleven" [ˈunˈdiʃi], *Luigi* "Louis" [ˈlwiʒi]. As long as there is no other [ž] elsewhere in the system, this replacement does not change the phonemic patterning of /ǵ/, which simply comes to have a new intervocalic allophone [ž]. The new [š], however, is no longer an allophone of /č/, because there already exists a phoneme /š/, which hitherto has existed only in its long variety between vowels,⁵ in such words as *fascio* "bundle" [ˈfaʃːo]; the new situation is that there is now a contrast between /š/ and /šš/ intervocalically, and that /č/ no longer occurs single in that position.⁶ On the basis of spelling, however, some speakers, especially in northern Italy, are extending the use of /š/ whenever they see *c* written before *e* or *i*; I have heard, for example, Bolognese speakers say *cento lire* as /šéntolíre/. If the same

¹ I.e. since the stage of development of the Romance languages common to Italian, Gallo-Romance and Ibero-Romance, for which it is customary to posit a seven-vowel system of the type preserved in Italian; cf. C. Tagliavini, *Le origini delle lingue neolatine* (Bologna, 3rd ed., 1959), §49 (pp. 189-95); R. A. Hall, Jr., "The Reconstruction of Proto-Romance," *Language* XXVI (1950), pp. 24-5 (reprinted in M. Joos [ed], *Readings in Linguistics* [Washington, 1957], p. 313).

² Cf. G. Devoto, *Profilo di storia linguistica italiana* (Firenze, 2nd ed., 1954), p. 150, and the review by G. Bonfante, *Language* XXXIII (1957), pp. 225-6.

³ For this reason, it is still advisable to indicate the distinction between "close" and "open" *e* and *è*, *o* and *ò* in beginning texts, as done, e.g. in R. A. Hall, Jr., *Italian for Modern Living* (Ithaca, N. Y., 1959).

⁴ Cf. R. A. Hall, Jr., "Italian Phonemes and Orthography," *Italica* XXI (1944), pp. 72-82.

⁵ Cf. G. Panconcelli-Calzia, *Italiano, Fonetica—Morfologia—Testi* (Leipzig and Berlin, 1911).

⁶ As pointed out in the course of a recent discussion by R. Giacomelli, "Le palatali sibilanti italiane e la loro trascrizione fonetica," *Lingua Nostra* XV (1954), pp. 76-84; A. Camilli, "Ancora delle palatali sibilanti," *ibid.* XVI (1955), pp. 29-30; P. Fiorelli, "Le palatoalveolari come fonemi," *ibid.* XVI (1955), pp. 85-7.

happens with written *g*, and if, say, *gente* comes to be pronounced /žénte/ even after pause or consonant, then Italian will have a new phoneme /ž/ in the consonant system. A new cluster /ks/ has come into the system, with the widespread use of the prefix *ex-* (*ex-presidente*, *ex-moglie* "former wife" etc.), and with the pronunciation of the element *uxor-* (as in *uxoricida* "wife-killer") as /uksor/.

Inherited words in Italian all end in vowels, because of the well-known loss of final consonants after "Vulgar Latin" times;⁷ but in recent decades, there has been an increasing number of loan-words, from Latin and from other modern languages, manifesting consonants in final position, so that now, with such words as *lâpis*, *nâilon*, all the formations in *-ital*,⁸ etc., any consonant except a palatal can be found in final position. In present-day usage, the stress of words ending in a consonant is normally recessive, being on the next-to-the-last or the third-from-the-last syllable; even North Italian family names which in their original dialects would end in a stressed syllable (e.g. *Merlîn*, *Rumôr*) are coming to be pronounced by Italians of other regions with recessive stress (*Mèrlin*, *Rùmor*). This shift of stress is a relatively recent phenomenon, of the last three decades or so; occasionally, we come across printed attestations of accent marks indicating final-syllable stress from as late as the nineteenth-thirties, e.g. *Veramôn* (1930),⁹ in contrast with the modern pronunciation *Vèramon*.

The traditional orthography of Italian has not changed, but close association between phonemes and the corresponding graphemes is becoming somewhat loosened by the importation of a large number of foreign names and words together with their spellings: e.g. *scooter* /skúter/, *O.K.* /oké/, *meeting* /mítink/ or /mítíng/, etc. etc. On occasion, Italians will indulge in hyper-correction when writing foreign words and will make excessive use of "foreign" graphemes, e.g. confusing *y*, *j* and *i*; interchanging *v* and *w*; or misplacing the letter *h*; cf. such spellings as *Yeff Chandler*, *Kublj* (for *Kubly*), *Beethoven*, *Immj* "Jimmy," *Arwej* "Harvey," *Eishenover*.¹⁰ The letter *k* is coming, through its presence in names of foreign products (e.g. *Eureka*, *Kardex*, *Kodak*), to be a substitute for *c* in publicity, even in Italian words: e.g. *18*

karati, *rabàrbaro kinese* (for *chinese*) and *spaghelli alla kitarra*.¹¹

In noun inflection, little change is taking place, except perhaps in the old feminine plurals in *-a*, which are tending to be replaced in popular usage by the corresponding masculine plurals in *-i*: e.g. *le mura*, which as late as the 1930's was being used to refer to the walls of a house or room, is by now generally restricted to those of a city. The conservative use of the pronoun *loro* as a dative plural "to them" is rapidly disappearing in colloquial speech and also in all except formal writing; its place is being taken either by certain circumlocutions such as *a loro* "to them" or by the masculine dative form *gli* and the feminine dative *le*: e.g. *a cli gli dà un dito*, *pigliano un braccio* "from whoever gives them a finger, they take an arm" (conservative *a chi dà loro un dito . . .*).¹² Certain combinations of preposition+definite article, especially those formed with *per* "for" and *con* "with," are disappearing: *pel*, *pei* etc. are obsolete; *colla*, *cogli* etc. are obsolescent; only *con* and *coi* show a certain remaining vitality.¹³ Similarly, the special pre-vocalic forms of prepositions (*ad* "to") and conjunctions (*ed* "and," *od* "or") are becoming less used; one frequently hears and reads, not only such combinations as *e altri* "and others," *a ondate* "in waves," but also *e eccezionalmente* "and exceptionally," *a Aversa* "at Aversa," *sette o otto* "seven or eight." For many newspapers, it is now regular typographical style to use the masculine singular definite article form *lo* at the

⁷ Cf. C. H. Grandgent, *From Latin to Italian* (Cambridge, 1927), §§93-7 (pp. 75-80); G. Rohlfs, *Historische Grammatik der italienischen Sprache* (Bern, 1950), I, §§299-309 (pp. 487-501).

⁸ Cf. T. Nobile, "Neoformazioni in *-ital*," *Lingua Nostra* XII (1951), pp. 50-1.

⁹ In G. Lipparini, *I racconti di Cutigliano* (1930), pp. 104, 207.

¹⁰ Cf. R. A. Hall, Jr., "La grammatica degli sbagli nella grafia delle parole straniere," *Lingua Nostra* XVIII (1957), pp. 23-4.

¹¹ Cf. R. A. Hall, Jr., "Kappa pubblicitario," *Lingua Nostra* XIX (1958), p. 129.

¹² Cf. R. A. Hall, Jr., "Statistica grammaticale: l'uso di *gli* e *loro* come regime indiretto," to appear in *Lingua Nostra*.

¹³ Cf. R. A. Hall, Jr., "Moot Points in Italian Grammar: I. 'Preposizioni articolate,'" *Italica* XXXVI (1959), pp. 56-9.

end of the line, to avoid *l'*: thus, for example, *lo/esercito* "the army," for normal *l'esercito* in the middle of the line.

Certain derivational elements have come to be especially widely used, particularly in connection with scientific terminology or with publicity (these two fields tend to overlap somewhat in modern civilization). The prefix *super-* is by now freely available for addition to almost any noun, not only those of earlier formation such as *superuomo*,¹⁴ but a great many others, as in *supermercato*, *superbomba* etc.; and similarly with *ultra-*, e.g. *ultrasonico*, *ultrafine*. Among recently favored suffixes are *-eggiare* (on the model of traditional *gareggiare* "to vie," *ondeggiare* "to float" and earlier modern *gretagarbeggiare* "to behave like, imitate Greta Garbo," we now have *marilynmonroeeggiare* "to imitate Marilyn Monroe"); *-izzare*, in such new coinages as *agilizzare* "to render agile," *glamorizzare* "to glamourize" or *motorizzare* "to motorize," as well as the reflexive command in the widespread advertisement *Vespizzatevi!* "Vespazize yourself!"; and *-izzazione*, e.g. in *impermeabilizzazione* "water-proofing," as well as some very long and rather clumsy formations such as *sfascistizzazione* "de-Fascistization." The suffix *-issimo -a* is on occasion used to form nouns from nouns, at present with somewhat journalistic or publicistic connotations: *occasionissima* "a tremendous bargain," *reglionissimo* "big all-night ball," *numerissimo* "special number." The noun-suffix *-ificio*, which in the nineteenth century meant "art of making . . .,"¹⁵ now means "place where . . . is made," and is attached very extensively to the name of almost any manufactured object: e.g. *abitificio* "clothes-factory," *berrettificio* "cap-factory," *spaghettificio* "spaghetti-factory," *tubificio* "tube-factory [for metal tubing etc.]," and even *tubettificio* "little-tube-factory [e.g. for tooth-paste tubes or similar *tubetti*]."¹⁶ Various abbreviations are in current use, e.g. *mitra* "machine-gun" (for *mitragliatore*), *bici* "bike" (for *bicicletta*) etc., as well as various acronyms such as the organization *ENAL* = *Ente Nazionale Assistenza Lavoratori* "National Organization [for] Workers' Assistance."

In syntax, certain new phrase-types are arising, and others are being modified in their structure. One type which is spreading rapidly is

the combination of noun(head)+noun (attribute), as in *il governo Salandra* "the Salandra government." This construction originated in bureaucratic usage¹⁷ and was further favored by considerations of economy in telegrams and classified advertisements, where each word costs extra. At first, such phrases were definitely classifiable as "elliptical," in that they were always transformations involving the zeroing out of *di* "of"; but they have lost this characteristic and can now occur with a great variety of prepositions "to be understood," so that they are at present true juxtapositions: from a number of examples, we may cite *assicurazioni vita* "life insurance" (advertisement in *Piazza della Repubblica*, Florence), *vendita incanto* "sale [at] auction," *carri cisterna* "tank trucks." On occasion, three or even four nouns are heaped together in such a sequence: *specialista malattie bocca* "specialist [in] ailments [of the] mouth," *ritardo treni arrivo* "delay [of] trains [in] arrival," *inizio viaggio giorno rilascio* "beginning [of the] trip [on the] day [of] issue" (both of the last examples observed in the Bologna railway station). Sometimes, due to possible double interpretations, an unintentional comicality may result: *zasto assortimento uòmini e bambini* "extensive assortment [for— or also of !] men and children" (sign in a Florentine shoe-store window, 1956); *cercasi aiuto donna confezione uòmini* "Wanted: help [of] woman [for] clothes [for— or also in] making— men" (advertisement in *Carlino Sera*, Bologna, July, 1956).¹⁸

Certain types of agreement prescribed by conservative grammar books are no longer being observed, or are undergoing extensive shifts. The old use of a singular after numerals ending in *-un(o)*, e.g. *ventun libro* "21 books" or *quarantuna camicia* "41 shirts," is by now totally obsolete, and has given way to the use of the plural: *ventun(o) libri*, *quarantun(o)*

¹⁴ Cf. B. Migliorini, "Super- nella lingua contemporanea," *Archivum Romanicum* XXI (1937), pp. 211-27.

¹⁵ Cf. B. Migliorini, *Storia della lingua italiana* (Firenze, 1960), p. 718.

¹⁶ All of these examples, and numerous others, were collected by the present writer in 1956-58.

¹⁷ Cf. B. Migliorini, *Storia della lingua italiana*, p. 708.

¹⁸ Cf. R. A. Hall, Jr., "Il costruito sostantivo + sostantivo nell'italiano moderno," in preparation.

camice.¹⁹ With negative imperatives, conjunctive pro-complements²⁰ now tend to follow and be suffixed, contrary to the grammar-book rules which claim that conjunctive elements should be used as enclitics with imperatives only when the latter are positive: e.g. *non datevi pensiero* "don't worry"; *non insurdidatevi* "don't get dirty"; *non ditemi bugie* "don't tell me lies."²¹ In perfect phrases, the past participle is coming more and more to be invariable (e.g. *ho comprato due camice* "I've bought two shirts," *le camice che ho comprato* "the shirts [which] I've bought," and also *mi ha visto* "he saw me [f.]"). The past participle now agrees obligatorily only with a third person conjunctive direct object pronoun (e.g. *le ho viste* "I've seen them") or when there is a reflexive conjunctive pronoun of any person, direct or indirect, present in the verbal core (e.g. *si è comprata un cappello* "she bought herself a hat").²² In earlier times, the modal auxiliary verbs *dovere*, *potere*, *volere*, in perfect phrases, took as their temporal auxiliary either *avere* or *essere*, depending on which of these two was normally taken inherently by the dependent infinitive: e.g. *ho dovuto camminare* "I've had to walk" (parallel to *ho camminato* "I've walked"), but *sono dovuto andare* "I've had to go" (parallel to *sono andato* "I've gone"); these modal auxiliaries were for this reason known as "verbi servili." This principle is, despite opposition from purists,²³ now disappearing, and the formerly "servile" modal auxiliaries now normally take *avere* all the time, e.g. *ho dovuto andare*.

The vocabulary of mid-twentieth-century Italian is characterized above all by a large number of foreign borrowings. The barriers which purists tried earlier to erect and in modern times to maintain, are down, and a great many words are being borrowed, especially from English; one can speak of *una ragazza sexy*, who wears stockings of *naïlon* and is a flapper, being crazy over *il boogie-woogie* or *i blues*. If a word has been borrowed through primarily oral channels, it is likely to represent an approximation of its pronunciation in the language of origin, as in the notorious Second World War borrowing of *sciuscià* from Eng. *shoe-shine*; *jazz*, which in the nineteen-thirties was pronounced in accordance with its Italian spelling as [ʎats] and hence took the definite article *lo*, is now mostly [dʒes] or [dʒæs], and

takes the definite article *il*.

In addition to direct borrowings, there are numerous loan-translations: e.g. *la città dei ragazzi*, modeled on *Boys' Town*, or *chiusura lampo*, on the model of French *fermeture éclair* "zipper." On occasion, there have been loan-shifts modeled on the meaning of cognates in other languages, e.g. *realizzare* passing from the meaning of "to bring into being" to that of "become aware," under the influence of Eng. *realize*.²⁴ The influence of the classical languages is still strong, but primarily (as in other European languages) as a source for new scientific coinages, of which a great many are international:²⁵ e.g. *batiscafo* "bathysphere," *stratosfera* "stratosphere" etc. Sometimes we also find pseudo-classical formations like *Katobesol*, an anti-obesity preparation. Dialect borrowing, which (though condemned by purists) has never wholly ceased,²⁶ is again becoming more frequent, especially in words which gained currency during the Second World War, such as *fasullo* "fake, phony" (from Roman Jewish speech, and eventually from Hebrew *pāsūl*)²⁷ or *intrallazzu* "a tie-in deal, usually on the black or gray market" (from Sicilian *'ntrallazzu*).²⁸ Terms formerly regarded as low-class or slang are becoming increasingly common in normal usage: e.g. *squagliarsela* "to take it on the lam, get out," *fregarsene* "to not give a damn, s'en foutre," or *scassone* "jalopy, broken-down old

¹⁹ Cf. R. A. Hall, Jr., "Moot Points in Italian Grammar. II. 'Ventuna lira' or 'ventuno lire'?", to appear in *Italiana*.

²⁰ For this term, cf. R. A. Hall, Jr., "Terminologia linguistica: Pro-Complementi," *Lingua Nostra* XIII (1952), pp. 22-4.

²¹ Cf. R. A. Hall, Jr., "Moot Points in Italian Grammar. III. Negative Imperative+Pro-Complements," in preparation.

²² Cf. R. A. Hall, Jr., "Statistica sintattica: L'accordo del participio passato coniugato con *avere*," *Lingua Nostra* XIX (1958), pp. 95-100.

²³ E.g. Leo Pestelli, *Parlare italiano* (Milano, 1958), pp. 172-3.

²⁴ Cf. A. Menarini, "Realizzare," *Le Lingue Estere* XIV (1949), pp. 109-10.

²⁵ Cf. B. Migliorini, "Le lingue classiche, serbatoio lessicale delle lingue europee moderne," *Lingua Nostra* XVII (1956), pp. 33-8.

²⁶ Cf. A. Prati, *Dialettismo nell'italiano* (Pisa, 1954).

²⁷ This etymology is suggested by C. Tagliavini, "Il *fasullo* <ebr. *pāsūl*," in *Studi orientalistici in onore di Giorgio Levi della Vida* (Rome, 1956), II, pp. 539-52.

²⁸ Cf. C. Musumarra, "Breve storia di *'ntrallazzu*," *Lingua Nostra* XIII (1952), 39-41.

truck or automobile."²⁹ There are a certain number of humorous coinages which have achieved popularity, especially (as also in the case of the dialect and slang borrowings) through the widespread diffusion given them in the movies:³⁰ the best-known of these is the adjective *picchiatello*,³¹ coined in the 1930's by the translators of the script of *Mr. Deeds Goes To Town* to correspond to Eng. *pixilated*.

These changes in modern Italian involve in general a movement away from earlier restrictive, puristic attitudes, and an extension in the freedom of new-formation, coinage and borrowing from other languages. Along with this freer linguistic behavior goes also a rejection of the earlier linguistic hegemony of Tuscan, so that there is going on at present a widespread process of what G. Folena has termed³² the "stoscanizzazione" of the language. These phenomena are of course natural consequences of the rapid extension of the standard language to the entire population of the country, as a consequence, first of the expansion of the elementary schools under the Fascist régime, and now of the development of the secondary school system under the Republic. People who were previously speakers of one dialect or another are now making more and more use of standard Italian; at the same time, they are inevitably carrying over habits of their regional speech into their variety of the national languages, in structure as well as in lexicon.

Together with such rapid spread of the standard language there usually go also various phenomena of insecurity, including attachment to one shibboleth or another, avoidance of supposedly "inelegant" words or expressions, and over-correction. All three of these phenomena are found in mid-twentieth-century Italian. Certain superficial aspects of the language are being used as touchstones for "correctness," particularly the few instances in which Italian has variant spellings for the same phoneme or sequence of phonemes, as in *qu* or *cu* for /ku/ before vowel: *questo* "this," *quello* "that," etc., but *cuòco* "cook," *scuòtere* "shake" and a few other words.³³ A peculiar type of Neo-Victorianism is rearing its head, particularly as a reaction against the deliberate coarseness and *cafoneria* of the twenty-year period of Fascism. Some persons avoid the Italian term *gabinetto* "toilet" in favor of the French loan-word

toilette, or show embarrassment at using the terms *màschio* "male" and *fèmmina* "female" in referring to the number and sex of their children. Awkwardness in handling the standard language is occasionally manifest, e.g. in such involuntarily humorous dangling constructions as *confezioni per bambini impermeabili* "waterproof clothes for children [or clothes for waterproof children!]" (neon sign on store on Centocelle, a suburb of Rome, 1957) or the newspaper headline *Mangiando una donna ingoia due denti* "While eating, a woman swallows two teeth [or While eating a woman, he swallows two teeth!]"³⁴ Over-corrections are sometimes to be found, especially in provincial newspapers: for example, *il tono moderato da egli tenuto* "the moderate tone observed by he" (instead of *da lui* "by him");³⁵ the writer had obviously been told "you must not use *lui*, as in *lui è venuto* 'he has come'; use *egli* instead: *egli è venuto*" and had then misapplied the puristic rule.

The process of extension of the standard language has obviously only begun, and we may expect to see, in the coming decades, a further series of developments along the line of those we have discussed here, and also, in all probability, an even greater increase in the rapidity with which they take place. It is, therefore, all the more important for those of us who teach or otherwise deal with Italian, to be aware of the changes taking place, to bring our teaching up to date in accordance with the facts of current usage, and above all to avoid foisting off archaic or obsolete grammar "rules" on our pupils.

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²⁹ Cf. A. Menarini, *Il cinema nella lingua e la lingua nel cinema* (Milano-Roma, 1955), pp. 159, 172-3.

³⁰ Cf. the discussion in Menarini's *Il cinema nella lingua* . . . (cf. fn. 29), *passim*.

³¹ Cf. A. Menarini, "Picchiatello," *Lingua Nostra* III (1941), p. 18.

³² In his review of R. Rügge, *Zur Wortgeographie der italienischen Umgangssprache* (Köln, 1956), in *Lingua Nostra* XIX (1958), pp. 132-5.

³³ Cf. R. A. Hall, Jr., "Thorstein Veblen and Linguistic Theory," *American Speech* XXXV (1960), pp. 125-6.

³⁴ Example kindly furnished me by Dr. France Brambilla Ageno, of Milan.

³⁵ Bonaventura Caloro, in *La Gazzetta del Mezzogiorno*, Sept. 12, 1957, p. 1, col. 3.

Fundamental Values of Foreign Language Study

IN SPITE of the impetus given to foreign language study by the National Defense Education Act, no positive results will be gained as long as such study is based on ephemeral values. The Congress of the United States of America has legislated foreign languages into the category of defense weapons. To many this fiat implies the validity of foreign language study. But just as guns may be beaten into plowshares, so may the present enthusiasm for foreign language study be directed to other interests should the tensions existing between nations subside.

As it is, however, the emotional connotations of "national defense" have greatly stimulated the revival of foreign language study at all levels of education. This is good but not a guarantee of lasting results. It must not be forgotten that it was emotion and not reason which caused instruction in foreign languages to be abandoned in the United States at all levels some forty years ago.

Already confusion about the validity of foreign language study is apparent again. This paragraph concerning a meeting of the City of Milwaukee School Board was reported in the *Milwaukee Journal* April 7, 1960:

"Dr. Edward H. Krause, a dentist, expressed concern about a plan to reduce the time for physical education, health and art in the fifth and sixth grades so a foreign language could be taught over television. He said instruction on 'preserving teeth' was just as important as teaching a foreign language."

Equating foreign language study with instruction on preserving teeth emphasizes the urgent need for a definition of fundamental values. Only to the extent, however, that such values can be made explicitly clear and effectively demonstrated can any permanent educational results be gained from the more general interest in foreign language study.

Language is solely a means of communication. *It should be the tool of the mind at work.* It

is one of the media by which one mind shares its thoughts with another mind and receives thoughts from external sources. Any form of communication is an expression of one mind to another regardless of the physical presence of the receptive mind.

All forms of communication do not imply immediate reception. Man speaks to be heard. If he does so without means of preserving his speech by recording apparatus, he must have an immediately present receptive mind to make his communication by speech effective. If he has his speech preserved it is available for whatever receptive mind wishes to hear it within the life of the recording.

Modern civilization has now made it possible for minds to communicate with each other without considerations of time and space. The inventions of tape recorders and video tape have expanded communication to include the projection of not only thought but emotion. Voice inflections, facial expressions, gestures, posture and action can today be vital forces of communication in expanding the meaning of words.

Man's ability to communicate is dependent upon his skill in using language. As his thought processes become more complex and abstract he needs a greater variety of language forms to communicate these thoughts. His need to express these thoughts to a wider range of receptive minds determines also his need for more languages as a vehicle to carry these thoughts into an expanded area of time and space.

Since language is a vehicle for conveying the state of one mind to another, its form and structure are a reflection of the mind that uses it. Thus one observes from an incoherent paragraph a communicating mind which has not clearly defined its thoughts or worse, one incapable of clearly defining them. At a more introspective level one can determine from language the nature not only of an individual mind but the whole emotional complex of the personality

surrounding it. Thus psychiatry has made effective use of analyzing recurring language patterns to uncover deeply rooted mental disturbances.

Restricting the mind to expressing itself in one language is effective only as long as that mind is constantly convinced of its own superiority. Under such conditions it experiences no need to be receptive beyond the means of its powers of communication. A group of minds communicating in the same language, convinced of their collective superiority, experience no need of receptive communication beyond the limits of the linguistic tool of the group. Thus, the American people convinced of their superiority by successfully concluding two wars and raising their standard of living to the highest level known in modern times felt no need to be receptive in matters of communication beyond the limits of their own language.

Even those minds that gropingly felt the restrictive confinement of the single linguistic tool could be satisfied by translation. However, translations are only satisfactory when the ambient aesthetic and emotional inspiration in which the mind conceived thoughts is not sought by the *alter* receptive mind and when such translations are readily available.

The current world political tension has destroyed the self-sufficiency and security of the American mind, the two supports of American monolingualism. Awakened to a realization that behind the achievements of other peoples lies a wealth of information concealed within language barriers, the American mind now feels a strong need to be receptive beyond the limits of its own language, especially since much of this information is close at hand in our own libraries.

Not accustomed, however, by its own mental training processes to understand the complex nature of language and apt to confuse surface appearances as the true nature of what is observed, the American mind has accepted the external manifestations of language as communication, ignoring the fact that the joining of mind to mind by a linguistic bond is the essential purpose of foreign language study.

In our industrial society increased productivity with less human effort results from the development and use of better tools and

methods of operation. This rule is understood by all Americans since they see it effectively applied in their work in industry and at home. Not in any way fettered by intellectual subtleties the public can easily apply the same rule to learning a foreign language—reduce effort through better machines and methods. The inferred conclusion that a better product will also result is inevitable.

The language laboratory and other types of electronic equipment have been readily identified as the tools which will increase efficiency in learning a foreign language. However, the zealots have found in these machines a means of beguiling the public into believing that such study can now be effortless. It is even more appalling that educators, among them foreign language specialists, have added to the zeal for effortless learning of foreign languages by boldly adding their names to books, phonograph records, and tapes which claim that the onus of such learning has been dissipated by the new methodology. The epitome of this marketing campaign is the machine designed to guarantee learning of a foreign language while one sleeps. Even if such learning were possible it would represent only the accumulation of patterns of language which could be repeated without understanding. It would be the same training that Pavlov's dog received without the reward of tranquil and invigorating sleep.

Training must be distinguished from ultimate accomplishment resulting from serious study. Many of the first steps in learning a foreign language are only phases of a preparatory training process. These include mastering correct sounds and giving fixed responses to fixed questions, with slight possibility for variations in either. Since many speech patterns in any language recur very frequently, it is essential that they be mastered as units and used without thinking whenever a question or a circumstance appropriately calls one of them forth. Generally these are common-places of everyday living. (To be able to speak, write and understand them is the basic training of foreign language study. It is not an end in itself any more than the correct playing of Czerny, Hanon or Buchhalter scales and finger exercises on the piano. Yet it is assumed that the mastery of the basic structure of a language can be identified as conversation.

To this illusion has been added the fetish of fluency, which too often is in reality glibness. Today there are few Americans who love silence. The American mind is ill at ease when not set upon by a constant din, provided it is monotonous. The lack of pronounced rhythm is disturbing. Fluency in a foreign language satisfies this criteria. Yet it has little to do with content. Many outstanding foreign intellectual leaders who appear on television screens in our homes speak hesitantly and with pronounced accents, yet the depth of their thought and their intensity of conviction readily compensate for these imperfections of speech. On the other hand English is very difficult for the American who has nothing to say.

The fundamental values of foreign language study must, therefore, be defined in terms of content, and content of the highest intellectual level. It is at this level only that meaningful union of minds can be effected.

In this context it is laudable to seek better methods of instruction, better equipment for learning efficiently, and a better atmosphere in which learning can be pursued with zest and joy. The ingrained drudgery of foreign language study can be eliminated by adopting the methods, techniques and materials developed and improved during the last fifteen years. However, these evidences of progress in teaching can in no way eliminate serious effort if foreign language study is to be successful. High intellectual content and intense effort are inseparable. Even the genius who with apparent ease creates a work of art, still produces it in a surge of highest concentration of all his personal forces.

The content of foreign language study must be directed towards an ever increasing but never ending progress toward mastery, so that the wealth of information contained in its written and spoken words, both of the past and of the present, can be gleaned; so that also our own culture can be revealed to others.

No great understanding between individuals has ever resulted from trivial contacts. Similarly no great understanding of peoples will ever result from an exchange of pleasantries about weather or from the expressions of gratitude of a waiter or shopkeeper because an order was given in his native tongue. Our own experi-

ence proves that in countries where Americans abound as visitors and can be intimately observed by the native inhabitants, they are becoming objects of hatred and scorn. This animosity would not necessarily diminish even if these Americans spoke the native languages. History has shown that peoples living in neighboring countries and adept in using the languages of their neighbors, such as Poles and Russians, Germans and Italians in the Tyrol, French and Germans in Alsace and Lorraine, were not bound together into fast friendships by linguistic bonds. In fact the less intellectual levels of any civilization have always been suspicious of any ability to use a second language. For the demagogues and the unreasoning monolingualism has been an unfailing support in fostering nationalism and persecution.

The ultimate conclusion then must be that foreign language can only have value if the individual student earnestly desires to reach into the minds of other men closed to him by a language barrier. He must want to read the literature of that language, understand the cultural environment of the minds that use the language, and penetrate the reasons for different connotations of apparently similar words and phrases. Just as one cannot deal with individuals on the basis of reason alone or emotion alone, so foreign language study must combine both these elements. There must be a fundamental enthusiasm and pleasure of an exploring mind as the mysteries of the minds of other peoples are unfolded.

It is, therefore, apparently useless to encourage foreign language study among those who are neither intellectually curious, nor willing to impose upon themselves the rigors of discipline and effort. But among those who have these qualities, regardless of the vocation they intend to follow, none should be deprived of this development; nor should the opportunity be delayed in the educational process.

The elementary phases of foreign language study fascinate the young child. Attaching new names to known objects and activities appeals to his imagination. What to an adult may be drudgery can be a real joy to a child. In addition he has the gift of mimicry which still functions freely without embarrassment. Without haste he can also be taught the emotional connota-

tions of words and expressions. And above all through poetry and song he can become sensitive to the rhythm of language. These are the processes of foreign language study which were once available to many children in Milwaukee and other areas of the United States and from which they gained a perception of foreign language enjoyed generally only by native speakers.

Should the study of foreign language be delayed until high school, the basic training can still be effectively taught. However, this training and language skills should be combined with a serious intellectual purpose so that the student fully understands the meaning of mastery and gains appreciation of the literature and culture which has expressed itself through the language. Unfortunately, the generally accepted two years of foreign language study in a high school has shallow exploratory objectives which do not stress development through individual initiative. Rarely have students after two years read a valuable and representative work of foreign literature or understood and appreciated it if they have. At the end of two years they have generally found that the subjunctive is beyond reasonable comprehension and that a nation which persists in using it must be below the level of achievement of their own country which not only has abandoned the subjunctive but also, grammar, spelling, and good usage. One must recognize as a further negative aggravation that most students in high school know little of their own literary and cultural heritage. They could, therefore, only with the guidance of a most extraordinary teacher become curious about the heritage of a foreign people in two years. This miracle is still being achieved. But like all miracles, there are infrequent manifestations of it.

The encouraging of foreign language diletantes in high school is pernicious. It leaves some students with the conviction that they have mastered the language. Since they have found no immediate necessity to use the language in any way, their own incapacity, or the superficiality of their excellent grades, is not impressed upon them. At some later time when they are put to the test and fail utterly they are disillusioned and accuse the teachers of being incompetent and the whole study of foreign

language of being trivial and useless.

To be sure these critics of foreign language study are justified as long as they were not challenged as students to have serious thoughts about the people who use these languages and to communicate with them in one of the forms of communication available to them. It is common today to see on television screens young foreigners, both orientals and occidentals, speaking English fluently and with conviction. But life has taught these young men and women to think and to struggle with contemporary issues. Because the United States of America appears to many of them as the citadel in which the dignifying concepts of man are being kept alive, they are absorbed with curiosity about Americans. They want and achieve intellectual contact with them through English. We are not reciprocating in like measure.

Elementary foreign language study at the college level must be based on intellectual values to justify its inclusion in the humanities curriculum. Since foreign language departments in universities and colleges are also departments of literature, the elementary study is not considered an end in itself but serves as a foundation for the exploration of the fundamental values of communication between two distinct peoples. These departments could accomplish their original purpose with greater effectiveness if students entered college with a minimum of four years of study in one foreign language. They would then be prepared to use their language skill in the study of literature and in the expression of their own ideas in forming valid critical judgments of another culture.

There is no doubt that the demands of *successful* foreign language study are the cause of its lack of popular appeal among students and of its being classified by them as "one of the least loved disciplines." However, the professionalism practiced until recently by many of the university disciplines was also an important factor in restricting interest in foreign language study. Today, the faculties of professional schools are conscious of the need for a more liberal education of their students.

America sorely needs educators, engineers, industrialists, lawyers, physicians, and other professional specialists who have mastered a foreign language. As professional men this

knowledge cannot be less than of immense value to them. Continuing study is the characteristic of a truly professional man. To be able to continue this study beyond the linguistic limits of one's own language is the reward that foreign language study will yield even though one never leaves the community in which one was born.

If these fundamental values of foreign language study are thus defined and understood

by Americans generally, the present surge of interest in furthering this study will be maintained, even increased, with positive results. One can also hope that students thus educated will also have the capacity to care for their teeth properly with a minimum amount of home training.

ROBERT F. ROEMING

University of Wisconsin—Milwaukee

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Notice of Annual Meeting, National Federation of Modern Language Teachers Associations

The annual meeting of the National Federation will be held in Philadelphia, Pa. on December 30 and 31, 1960. The Executive Committee will meet in the Assembly Room, Bellevue-Stratford Hotel on the afternoon of December 30 and the forenoon of December 31, followed by the luncheon at noon in the Blue Room. In accordance with an old tradition, resumed in recent years, there will be an open public meeting at 8 P.M. on the evening of December 30, in the Wedgwood Ballroom of the Hotel Sylvania (note change of hotel). Classroom teachers, supervisors, administrators, and the general public are cordially invited to attend. Dr. Leon E. Dostert of Georgetown University will preside, and the Honorary President of the Federation, Mortimer Graves, Executive Director Emeritus of the American Council on Learned Societies, one of the pioneers who awakened America to foreign language needs 20 years ago, will make the opening

address on "Retrospect and Perspective in Foreign Languages." Following his remarks, there will be a panel discussion on "Tools and Teachers in Foreign Language Learning," of which Henry Grattan Doyle, Secretary-Treasurer of the Federation, will serve as moderator. Four panelists—Mrs. Genevieve S. Blew, State Supervisor for Foreign Languages, Maryland; Professor Edward J. Geary, Harvard University; Dr. Theodore Huebener, Director of Foreign Languages, New York City Public Schools; Professor Edward M. Stack, Villanova University—will participate, as will Messrs. Graves and Dostert. After brief presentations by the four panelists there will be panel discussion, followed, if time permits, by questions from the floor.

HENRY GRATTAN DOYLE
Secretary-Treasurer
National Federation

* * *

The Group Interaction Technique of Teaching Foreign Languages

LANGUAGE is the product of social interaction and role playing. This discussion is designed to present the principles and practice of this theory, and its application to teaching Persian at Princeton. Linguistics is a sound approach for studying languages but not for teaching them. Whereas linguistics employs factual, scientific methods, teaching involves the utilization of the students' emotions while at the same time developing their minds. This process is achieved when the learning tasks are presented as means not as the end in itself; that is, phrases and sentences are learned in order to be used in particular situations. This theory is not limited to purely psychological principles of learning or to traditional language concepts, nor to the direct or non-direct approach. Rather it centers on the whole life activity of the individual. The major task is to introduce the act, the game and the role and thereby provide realistic situations in which the students will be able to learn the language in a meaningful and active way.

The group interaction theory of teaching foreign languages was thoroughly developed before I came to Princeton in the following steps: I. A review was made of the pertinent literature in the fields of psychology, anthropology and linguistics as it relates to the process of learning one's mother tongue. Then their validity was evaluated in terms of their contribution to the mastery of a foreign language.

II. Reviewing the literature on the teaching of foreign languages, the main methods studied were: the grammatical method, the psychological method, the phonetic method and the use of various devices. Then the similarities and dissimilarities as encountered by the individual in learning his mother tongue and in learning a foreign language were analyzed.

III. An analysis of the past and current experiences of the author in this field, specifically:

- a. The teaching of English to Persians.
- b. A special tutorial program set up for a

teen-age Persian who learned English on the basis of the above principles. Her own account of the learning process, edited by the present author, has been written in Persian and in English. Its Persian text was published in the March 1956 issue of the *Journal of Education* of the Ministry of Education, Iran.

- c. The experiences of the author with the Russian language.

The author next realized that the role-playing theory in the teaching of foreign languages is the most adequate method. Of particular importance to its success are the application of functional psychology to learning a foreign language and the social aspect, which consists of group behavior and individual participation through conversation, repetition, and particularly *action*. In addition to presenting a more detailed explanation of role-playing theory in its language application, this section will also deal with the proper utilization of these techniques.

APPLICATION OF THE GROUP THEORY

I. Planning the course: Teaching is as good as the planning of the teacher. So the first thing in planning a language course is to define its purpose, to indicate its general and specific objectives. Is it to be just a course for teaching spoken language or for reading, or for studying a group of people and their culture?

The teacher must thoroughly be familiar with the general purpose and specific objectives of the course, for it is very important that he relate the particular acts of his teaching to the general aim and in turn relate this to the purpose the student gives for wanting to learn the language. There are basic elements of the language that all students should learn, but in the actual process of learning, the problems that each student encounters are not all the same. Therefore, it is important to analyze individual and sub-group language problems. Sometimes

just a little contemplation by the student on these problems and some practice will help him overcome them.

Other points that the teacher needs to understand well are: the laws of learning, the steps in teaching and the stages of thinking. Teachers should also be cognizant of the fact that a student often develops a mental barrier to learning a foreign language and it is the teacher's responsibility to develop in him a *positive attitude* toward the study of language. A positive attitude is essential.

II. Specifying the language elements: In general, foreign language learning is made up of spoken, reading and written components. The spoken phase consists of three stages: object centered, self(ego) centered, and the socialized stage.

1. In the object centered stage the specific objectives will be:

- a. Developing a feeling for the language.
- b. Learning simple ideas.
- c. Learning to pronounce correctly.

The media for achieving these three objectives will be "objects limited by time and space" and achieved through role participation. The number of objects used in simple phrases and sentences depends upon the following factors:

- (1) the number of students in the class.
- (2) the age and ability of the students to learn.
- (3) the amount of time spent in learning.

The content of the object centered stage will be the following things: (a) physical objects in the class, (b) parts of the human body, (c) clothing, (d) writing materials, (e) food: fruits, vegetables and others, (f) eating utensils and table-ware, (g) plants, (h) animals (i) natural phenomena, (j) household items, (k) family members, (l) money, and (m) miscellaneous items.

The major verb will be *to be*: its present conjugation; and the demonstrative adjectives used at this time will be: *this, that, these* and *those*.

The second part of this section will aim at the "space identification" of these objects. The media will be question words, such as *where, who, whom* and the adverbs of place such as *here, there, everywhere*. The verb will be the

same. Propositions will be added, specifically: *on, in, at, to, for, out, with, over, under, of, inside, outside* and others. Some numbers will also be introduced.

2. The second stage will be "ego" or person centered. The specific objective of this phase will be learning short sentences which show the role of man in action, specifically the speaker. The media will be the above-mentioned learning experiences in the language, plus pronouns and adjectives. The method employed here will be the same as in the first stage.

The second section of this stage consists of commands, requests, questions and answers. Verbs such as *go, come, bring, open, close, sing, speak, give, take, read, write, tell, run, walk, look, make* and others will be introduced and practiced. The methods will be performing tasks and role-playing, that is, "learning by acting."

3. The third stage is called the stage of socialization, whereby the individual imparts information to others. He converses. The concept of time: past, present and future will be taught and practiced on the basis of the previously learned sentences. The method will be: story telling, talking about daily activities and participation in games within the framework of role-playing theory. At this phase the symbols of the written language will be introduced and the stage will be set for reading.

THE TRANSITIONAL PERIOD

Having mastered the spoken section, the student is now ready for reading. Initially, he is presented with various sounds of the language and a comparison is made with the mother tongue. Since the students at this level are already familiar with the language it is an easy task for them to construct sentences. They are aided in this by the use of lettered cards, typing, etc.

The next step is for the teacher to select appropriate reading materials for them, following logical and psychological principles. It should proceed from the simple to the complex, from the concrete to the abstract and from the easy to the difficult. The development of suitable reading material can be a two-way process in which the students are asked to write down, with their limited vocabulary, material which has been presented to them

orally. Their papers can be the basis for compiling a simple reader.

APPLICATION OF THIS TECHNIQUE AT PRINCETON

With these concepts in mind, I began to teach a Persian language course at Princeton. Usually when one begins a course, he starts with a lecture on the course, how it is going to be conducted, and what the requirements are. Although this might be necessary in some courses, in foreign language teaching this is the least effective beginning. Consequently, I began the "object centered phase" without such preliminaries. The first session was concerned with the objects available in the classroom, then those available in our pockets such as keys, money, pen, pencils, and so on. This process was extended to utilizing the objects in the library, the coffee shop, on the campus, and finally in the stores along Nassau Street. The assignments were to remember the learned phrases and sentences before sleep and after awakening and then to write them in phonetic Latin script. During all this period, "role-playing" was emphasized; in fact, wherever possible I delegated my role to the students.

This first phase took us only three weeks, that is, fifteen hours plus five extra hours, at coffee-hours and on walks together. An average of sixteen short sentences an hour was learned fluently during this period. When identification of objects in place through communication was achieved, we began the "person-centered phase." Here the identification of actions (individual or group) became essential. The concept of tense, beginning with the present and extending in both ways to the past and future was explained through role-playing. Activities of individual students at home, their interactions with their parents, relatives, peer-groups, in clubs and in their leisure or even in other courses of studies became the core of role-playing and learning during the month of November. Usually the result of learning was put down in Latin script. Just as the names of objects were essential in the first phase, so the action words (verbs) became important in the second.

December was the month of acquiring fluency and developing comprehension. This was

achieved through story-telling and game playing. Fortunately, Persian literature is rich in this respect. Simple stories—especially witty and humorous ones—were presented to the class on the basis of the 500 words already acquired. Then though the Socratic method, they were retold. Finally each story was summarized and written down as an assignment, still in Latin script.

Late in December, the students were introduced to the strange alphabet, which was the most difficult task for them. However, by the use of lettered cards in the construction of simple sentences which the students had already learned, mastery of the alphabet came quickly.

Simple units (previously prepared) were used as practice in reading. However, as the students gradually became acquainted with the Persian alphabet, they put the previously told stories into Persian. These witty, humorous tales led to more serious heroic Persian stories from the "Epic of Shahname." The months January and February saw the development of twelve stories from Shahname into simple prose form. The students learned these through role-playing and the use of the Socratic method. Then they wrote them down; and with some editing, they were dittoed for reading practices and grammar exercises.

During the course whenever the need arose, simple grammatical constructions were explained. Later, grammatical exercises were continued by analysis of the stories and by diagramming sentences.

By this time the students had a comprehension of 2000 words of vocabulary out of which they could utilize at least 1000 in speaking and writing. The aim of the rest of the course was to obtain mastery of the language by presenting reports before the class on various cultural elements of Persia. On one of these occasions, one class member presented a summary of nineteenth century history of Iran in half an hour and his talk was later criticized and discussed by the group (in Persian, of course). The subsequent topics were: Iranian literature, the Iranian people, Iranian government, the army, and so on.

REZA ARASTEH

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One Answer to Advanced Lab Work

TODAY many excellent commercially recorded language materials are available. In some, language learners hear foreign students tell about their hometowns, in others they eavesdrop on a Parisian family at breakfast or listen to the adventures of *Hans im Glück* in a dramatized *Märchen*. There are poems, interviews, songs, commentaries, stories, and many more through which our students can "earwitness" living language in a living culture. Whether these recordings were prepared for American students or for the enjoyment of children and adults who speak the foreign language as their mother tongue, they all constitute wonderful teaching materials—if we know how to use them. In fact, I believe that they should be considered as *raw* materials which the FL teacher must process in order to extract every ounce of learning potential.

I would like to offer a blueprint on how the FL teacher can transform ready-made commercial recordings into an effective and fully automated language workout in the laboratory. And since I love to coin terms which nobody but I will ever use we shall call this the *parceling technique*.

For the mechanical procedure in the art of parceling, follow these directions:

1) Load your source material on tape recorder A, the playing machine. The latter must have an instantaneous pause button and preferably one that can be locked into position.

2) Load a blank tape on tape recorder B, the recording machine. An instantaneous pause button on the second machine is helpful but not necessary.

3) Connect tape recorder A to B by plugging one end of a patch cord into the *External Amplifier Outlet* of machine A and the other end into the *Radio/Phonograph Input* of machine B. Leave the loudspeaker on machine B in "On" position.

4) After matching the volume controls for best results you are ready to transfer the source material on machine A with proper pauses on

to the blank tape on machine B.

5) To insert the pauses between the source material as it is being transferred to the blank tape on B, simply stop the tape on machine A with the instantaneous pause button. While tape on A is thus stopped, the tape on B continues to run while "recording" silent space. As soon as you release the pause button on machine A, the source material will again be recorded on machine B.¹

6) To record your *voice*—directions to the learner, questions, answers—follow these steps: stop both machines A and B and lock instantaneous pause button into stop position; unplug patch cord on machine B; plug in mike on machine B; release pause button on machine B and speak into the mike.²

In addition to the two tape recorders, the patch cord and the tapes, you will need a stop watch, a tapescript on which you have written everything you will voice, the text of the source material, a blue and a red pencil, and either released time or unbounded enthusiasm.

I suggest that you read the following tapescript aloud so as to get "the feel" of the program. Please note that for demonstration purposes our target language is English. CAPITAL LETTERS indicate what you will say and record (what you will "voice" as the jargon has it); the *small print* shows what the native voices on the source material say; and the *italics* represent my running explanations which, of course, would not be recorded.

¹ If the source material is on disc, it can be either first transferred to a tape (which then becomes Tape A) or the disc on a turntable can be used as machine A. In order to stop the disc instantaneously for inserting the pauses, cut a sheet of paper that is larger than the turntable and place it between the turntable and the disc. To stop the disc, grasp the sheet of paper with forefinger and thumb. If the latter method is used, let the learner first hear the *entire* dialog in short utterances and then the *entire* dialog in longer ones. This is necessary because it is almost impossible to find the exact starting point on a microgroove disc.

² Much of the operation under 6) is simplified if you have a "mixer attachment."

SAMPLE OF PARCELED LAB UNIT

LIFE IN THE UNITED STATES SERIES, NUMBER 5. TODAY WE ARE BACK WITH OUR FRIENDS BOB AND MARTIN IN THE TOWN OF HANGMAN'S FLAT, SOUTH DAKOTA. AS YOU RECALL MARTIN IS AN EXCHANGE STUDENT FROM ABROAD STAYING WITH BOB AND HIS FAMILY. WHILE TAKING A WALK THEY PASS BY A HIGH SCHOOL. LET'S APPROACH AND HEAR WHAT THEY ARE SAYING.

What's this building, Bob?—It's our high school, Martin, and school is just out.—You mean the students go home at a quarter to four?—Yes, and there are the buses waiting for them.

etc. The entire two minute dialog between Bob and Martin is transferred from Tape A to Tape B.

NOW LET'S LISTEN ONCE MORE TO BOB AND MARTIN.

The entire dialog is transferred a second time from A to B.

NOW YOU WILL HEAR BOB AND MARTIN AGAIN. THIS TIME, HOWEVER, YOU WILL HEAR ONLY THREE OR FOUR LINES AT A TIME. AND AFTER EACH THREE OR FOUR LINES YOU WILL HEAR A FEW QUESTIONS. IN THE PAUSE THAT FOLLOWS EACH QUESTION THINK OF THE ANSWER. DO NOT SAY THE ANSWER. THEN YOU WILL HEAR THE CORRECT ANSWER.

What's this building, Bob?—It's our high school, Martin, and school is just out.—You mean the students go home at a quarter to four?

NOW THE QUESTIONS.

WHAT DID MARTIN WANT TO KNOW? (pause) HE WANTED TO KNOW WHAT KIND OF BUILDING IT WAS.

WAS THIS AN ELEMENTARY OR A HIGH SCHOOL? (pause) IT WAS A HIGH SCHOOL.

AT WHAT TIME DO AMERICAN HIGH SCHOOL STUDENTS GO HOME? (pause) AT A QUARTER TO FOUR, OR FIFTEEN MINUTES TO FOUR.

NOW LET'S LISTEN TO THE SAME EXCHANGE AGAIN.

The above three lines of the dialog are transferred

once more. Now that the learner has been challenged by the questions he will be eager to find out what he may have missed or failed to understand. NOW LET'S HEAR WHAT ELSE THEY ARE SAYING.

Yes, and there are the buses waiting for them.

etc. The next three or four lines of the dialog are transferred and will be followed by questions and answers on the content as above.

NOW LET'S HEAR THIS SAME EXCHANGE AGAIN.

Yes, and there are the buses waiting for them.

etc. The entire two minute dialog is thus presented in small parcels to the learner for listening-comprehension without translation. Now that the learner has heard each line several times and understood the gist if not the details of the dialog, he is instructed:

NOW YOU WILL HEAR BOB AND MARTIN AGAIN. THIS TIME THERE WILL BE A PAUSE AFTER EACH UTTERANCE THEY SAY. REPEAT WHAT BOB AND MARTIN SAY. IMITATE THEM AS WELL AS YOU CAN.

What's this building, Bob? (pause)

It's our high school, Martin, (pause)

and school is just out. (pause)

You mean (pause)

the students go home (pause)

at a quarter to four? (pause)

NOW REPEAT AGAIN. THIS TIME EACH UTTERANCE WILL BE LONGER.

What's this building, Bob? (pause)

It's our high school, Martin, and school is just out. (pause)

You mean the students go home at a quarter to four? (pause)

NOW REPEAT AGAIN.

Yes, and there are the buses (pause)

waiting for them (pause).

etc. The next four or five lines are presented for repetition in short but meaningful utterances. AND NOW, REPEAT AGAIN. EACH UTTERANCE IS LONGER.

Yes, and there are the buses waiting for them. (pause)

etc. The entire two minute dialog is thus parceled out on tape B with pauses for student repetition, first in short and then in longer utterances. To transfer the section with the longer utterances, re-

wind to starting point. With a little practice and a well-working instantaneous pause button this is no problem. The pauses for the short and longer utterances should be marked with a red and blue hash mark respectively on the text of the source material.

AND NOW LET'S LISTEN TO BOB AND MARTIN FOR A LAST TIME.

The entire dialog is transferred once more. Now that the learner has heard, understood, and said the entire dialog, he is ready to read and write the material. Here is the parting message:

AS YOU LEAVE THE LAB, PLEASE PICK UP THE TEXT OF THIS DIALOG WHICH WE HAVE MIMEOGRAPHED FOR YOU.

YOU WILL FIND IT ON THE TABLE NEXT TO THE EXIT. YOUR ASSIGNMENT IS TO READ AND COPY THE ENTIRE DIALOG AND TO BE READY TO TAKE DICTATION ON IT WHEN WE MEET AGAIN IN THE CLASSROOM. THIS IS ALL FOR TODAY. DON'T FORGET TO CLOSE DOWN YOUR STATION. GOOD-BYE TILL WE HEAR EACH OTHER AGAIN. END OF PARCELED UNIT, LIFE IN THE UNITED STATES SERIES, CONVERSATION NUMBER 5.

G. MATHIEU

*Orange County State College
Fullerton, California*

* * *

The 1961 Annual Meeting of the Central States Modern Language Teachers Association will be held in Milwaukee, Wisconsin, May 5-6. The General Local Chairman will be Dr. Robert Roeming, Associate Dean of the College of Letters and Science, University of Wisconsin-Milwaukee.

* * *

NOTICE TO SUBSCRIBERS

If your subscription expires with the December issue, please send your renewal NOW to the Business Manager, Stephen L. Pitcher, 7144 Washington Avenue, St. Louis 30, Missouri, or to the Treasurer of your local member association, in order to insure continued delivery of your copies of the *Journal*.

* * *

The Effects of the Language Laboratory on the Development of Skill in a Foreign Language¹

Purpose of the Study

THE purpose of this study was to ascertain whether a limited use of the listening-recording laboratory during the class period would increase pupils' skills in the hearing, speaking, reading, and writing of a foreign language. At the Center for School Experimentation, The Ohio State University, in the school year 1957-58 the pupils in foreign language classes—Elementary French, Intermediate French, Elementary Spanish, and Intermediate Spanish—were divided into two groups. One group used the laboratory one class period per week (55 minutes or 20 percent of the course); the other group never worked in the laboratory. Both groups were tested at the end of the school year in order to find out the achievements of each group and, consequently, the value of the laboratory as an instructional tool.

Procedures

In the Fall of 1957 a battery of tests was administered to 54 tenth and eleventh grade pupils in the elementary and intermediate French and Spanish classes of the Center for School Experimentation, The Ohio State University. The tests given to all pupils were:

- a. The Cooperative Vocabulary Test
- b. The Ayer Standardized Spelling Test
- c. A Prognostic Test using an Artificial Language called "Perdaseb"²

In addition to the above tests, the pupils in intermediate classes were given the Cooperative Spanish Test or the Cooperative French Test (Elementary Form) and the Speaking Tests of the Northeast Conference on the Teaching of Foreign Languages.

Students in each foreign language class were paired on the basis of their achievement on the standardized tests. This being accomplished, a

random-choice technique was then used to decide which pupils would be in the laboratory and in the non-laboratory groups.

TABLE 1

THE DISTRIBUTION OF PUPILS IN EACH OF THE FOREIGN LANGUAGE CLASSES

Class	Laboratory	Non-Laboratory Group	Total
Elementary French	10	10	20
Intermediate French	5	5	10
Elementary Spanish	7	7	14
Intermediate Spanish	5	5	10
	27	27	54

One day per week in each of the four language classes the experimental group went to the laboratory while their "pairs" remained in the classroom. The group in the laboratory listened to very humorous or suspenseful tales in the foreign language. Then they answered questions in the foreign language on the material they had just heard. Most of the stories were prepared on tape by the instructor and were based on jokes and funny anecdotes which would hold the interest of 15- or 16-year-old students. On occasion, material was borrowed from standard textbooks for further listening experience.³ When the pupils had finished re-

¹ This writer wishes to express his gratitude to Mrs. Melba Woodruff and Professor Stanley M. Sapon, The Ohio State University, and to Professor Pierre León, Institut de Phonetique, Paris, for their valuable assistance in this project.

² Unpublished test by Stanley Sapon. This test was a precursor of some of the elements later used in the *Modern Language Aptitude Test*, John B. Carroll and Stanley M. Sapon. The Psychological Corporation, New York 17, New York.

³ *Conversation Books* by Kany and Dondo, from the

TABLE 2
THE COOPERATIVE TEST SCORES AT END OF SCHOOL YEAR 1958

Test	Class	Mean score for Laboratory Group	Standard Deviation	Mean score for Non-laboratory Group	Standard Deviation
Cooperative French Test	Elementary French	57	23	39.4	20
Cooperative French Test	Intermediate French	38	18	25	16
Cooperative Spanish Test	Elementary Spanish	44.6	32	36	18
Cooperative Spanish	Intermediate Spanish	50	24.5	43	19.3
Cooperative French Listening Test	Intermediate French	51	12.6	35	9.4

cording their answers on magnetic discs, they gave them to the teacher and spent the rest of the period listening to commercially prepared recordings.⁴ At no time during the period did they see written material.

The non-laboratory group received the material that the laboratory group was using, but the non-laboratory group read it and answered questions in writing. To add some variety to the work of the non-laboratory group, the teacher gave the pupils crossword puzzles based on the stories. When the pupils in this group finished writing their answers to questions, they had a free reading program from a collection of foreign language books on their level.

Each week the pupils were told how many of their questions were answered correctly, both the recorded and the written answers.

At the end of the school year, all the students were given the *Cooperative Spanish Test* or the *Cooperative French Test* in order to measure their achievements in reading, vocabulary, and grammar. They were also given the *Speaking Tests* of the *Northeast Conference on the Teaching of Foreign Languages*. The Spanish classes were administered the *Lundeberg-Tharp Audition Test* and the intermediate French class took the *Cooperative French Listening Test* which, however, is supposed to be given to fourth year students on the high school level.

Analysis of Test Scores

The Cooperative Tests in Spanish and French were constructed to measure the pupil's reading skill in the language and his knowledge of the written grammar. The non-laboratory group devoted 20 percent more of their time to the reading and writing of the language than

the laboratory group. Despite this, the laboratory group received much higher scores on this test. In Elementary French, the average percentile of the laboratory group was 57; the average percentile of the non-laboratory group was 39.4 (the mean for public secondary schools in the middle west is the 45th percentile). In Intermediate French the laboratory group averaged 38, whereas the non-laboratory group averaged 25. In Elementary Spanish the laboratory group averaged 44.6, whereas the non-laboratory group averaged 36. In Intermediate Spanish, the laboratory group averaged 50, whereas the non-laboratory group averaged 43.

Another notable difference was in the results of the *Cooperative French Listening Test*. The laboratory group averaged 51, and the non-laboratory group 35. See Table 2.

The Cooperative Tests measure reading, vocabulary, grammar, and listening comprehension. Evaluating oral skills is more difficult. The results of the *Speaking Tests* revealed that the laboratory groups did no better than the non-laboratory group. The scores are listed in Table 3.

In the *Phonetic Accuracy* of the *Speaking Test* (Part I, A., B., and C.) the examinees were asked to reply to questions. Most of the answers involved repeating large portions of the question. However, for certain other items, it was not always possible to anticipate the examinees' answers. The experts who con-

Primer Curso de Espanol, by Pittaro and Green, and from *Contes Dramatiques*, by Hills and Dondo.

⁴ *Conversational French*, by Harris and Léveque, *Introduction to Speech Habits*, by Delattre, and *Conversational Spanish, Revised*, by La Grone.

TABLE 3

The Speaking Test Scores
Parts I D, II F, III A, III B
Total Score for Vocabulary, Pronunciation,
Structure and Fluency

Rating Scale 5, 4, 3, 2, 1.
The highest score is 5 and
the lowest is 1.*

Class	Average score for Laboratory Group	Standard Deviation	Average score for Non-Laboratory Group	Standard Deviation
Elementary French	2.2	.36	2.0	.46
Intermediate French	2.5	.34	2.5	.173
Elementary Spanish	2.2	.77	1.6	.36
Intermediate Spanish	2.9	.43	2.7	.35

* A score of 5 would mean native speech. A score of 1 would indicate that examinee used no native speech patterns or sounds.

structured this test did not attempt to isolate certain sounds on which the examinees would be graded. Therefore, this researcher and two phoneticians singled out certain important sounds which the examinees were expected to pronounce correctly.

The French sounds were: (a), (er), (o), (p), (o), (ā), (u), (y), (e), (f), (t), (i), (k), (or), (qi).

The Spanish sounds were: (f), (d), (rt), (s)-intervocalic, (e), (rm), (x), (o), (b), (q), (a), (mb), (r).

Conclusions

An inspection of Table 2 reveals that those students who spent 20 percent of their time listening and speaking French or Spanish in the laboratory achieved significantly higher scores in reading, vocabulary, and grammar. This tends to corroborate the theory of some leaders in the field of foreign language teaching that the more time pupils spend in listening and speaking the language, the better able they are to read it.

Tables 3, 4, and 5 show no difference in the

TABLE 4

The Speaking Test, Part I, A, B, C.
Phonetic Accuracy

The Score is the number correct
out of 20 scorable items.

Class	Average score for Laboratory Group	Standard Deviation	Average score for Non-Laboratory Group	Standard Deviation
Elementary French	9.7	3.16	7.9	2.34
Intermediate French	13.8	.345	12.6	1.86
Elementary Spanish	2.5	3.16	2.5	1.4
Intermediate Spanish	5.8	4.18	6.8	4.66

TABLE 5

The Lundeborg-Tharp Audition
Test in Spanish—Form B.
Part II and III (Comprehension
and Definition Series)

The Score is the number correct
out of 25 completion items.

Class	Part	Average score for Laboratory Group	Standard Deviation	Average score for Non-Laboratory Group	Standard Deviation
Elementary Spanish	II	7.7	4.98	7.2	5.28
Elementary Spanish	III	5.4	4.6	4.3	1.83
Intermediate Spanish	II	17.8	2.1	14.4	3.92
Intermediate Spanish	III	15.0	3.84	14.2	5.77

degree of achievement in the oral performance of the laboratory group. The oral skill, however, involves psychomotor activities, as contrasted to intellectual activities. Their development depends on frequent and intensive practice. In one year's time the pupils could learn theory, grammatical patterns, and the sounds of the language, but they could not learn to

perform at near-native quality. It may be that the laboratory group would have surpassed the non-laboratory group in the spoken language if it had spent one or two more periods a week in the laboratory. This points the way to further experimentation in the laboratory.

EDWARD D. ALLEN

Ohio State University

* * *

Language Tests

The Modern Language Association has contracted with the U. S. Office of Education to produce tests in four skills (listening comprehension, speaking, reading, writing) and in five languages (French, German, Italian, Russian, Spanish). In each of these twenty areas there will be two alternate forms of an elementary test (grades 6-9) and an advanced test (grades 10-12), a total of eighty tests. Directors of the

project will be Donald Walsh of the MLA FL Program Research Center and Nelson Brooks, who will be on leave of absence from Yale for the first year of the three-year project. Working with the MLA in the production, pretesting, and norming of the tests will be the Educational Testing Service of Princeton, through whose Cooperative Test Division they will eventually be available.

* * *

1961 Conference on the Teaching of Foreign Languages

The 1961 Conference on the Teaching of Foreign Languages will be held at the Hotel Commodore in New York City on April 14 and 15, 1961.

The topic of the conference will be Language Teaching in School and College. The four main panels will be:

The Training of Teachers for Secondary Schools

The Training of Teachers for Colleges

The Transition to the Classroom

The Coordination Between Classroom and Lab

Information and enrollment blanks may be obtained from the 1961 Northeast Conference Chairman, Professor Carl F. Bayerschmidt, Columbia University, New York 27, New York.

* * *

Audio-Visual Materials

I. FRENCH

1. Films:

La famille française Brunel. 17 min. B&W. Sale: \$97.50. A visit to the Brunel family in the city of Bois. Some information on the city, day-to-day routine of the family life. Mme. Brunel attending to her household duties, shopping and preparing for the family dinner. Monsieur Brunel is seen at work in a factory. 13 year old Suzanne's day at school, fun with her friends and household chores. Suzanne acts as narrator during part of the film. Procession of boys and girls entering church for confirmation, and family reunion. Available both in English and French narrations. (McGraw-Hill)

Canada: *Le Merle*. 5 min. Color. Free loan. Animated pictures in which a blackbird loses its neck, eyes, and feet, and then regains them in double and triple. Drawings maintain the rhythm of the accompanying French folksongs. (Canadian Consulate)

Molloy Visits Her Paris Cousin. 17 min. Color. Sale: \$139. American girl does Paris with two teenagers. (Frith)

Monelle. 89 min. Apply for rental. Feature film starring Luis Jovet at his best in a charming comedy of love and life. French narration with English titles. (Hoffberg)

Pages d'exil (Victor Hugo). 18 min. Free loan. Brings to memory the exile of Victor Hugo by the reading of some of his poetry. Also places of Hugo's exile. Narration in French. (Facsea)

Paris des cinq continents. 15 min. Free loan. Paris as the cultural, economic, and social link between races of all five continents, working together at the same time. French narration. (Facsea)

Paris New Look. 15 min. Free loan. Presents a helicopter ride over Paris, showing some of the points of interest of the city. French narration. (Facsea)

Paris plein ciel. 13 min. Shows the well-

known buildings and picturesque quarters from an unusual angle. French narration. (Facsea)

2. Filmstrips:

Avignon et les palais des Papes. French text. Scenes of Avignon which was the residence of the Popes from 1305 to 1377. Free loan. (Facsea)

Bordeaux, le port et le vignoble. Free. Scenes of the city, wine-making area. French text. (Facsea)

Les champs françaises. Free loan. Scenes of several parts of France. French text. (Facsea)

Châteaux du Val de Loire. Free loan. Scenes of the castles in the Valley of the Loire, and in the Valley of the Vienne. Text in French. (Facsea)

Les villages français. Free loan. Presents scenes of several typical French villages. French text. (Facsea)

3. Maps:

Geographic Games and Tests: *Some European Cities; Some European Place-Names of Geographic Origin*. Missing word type, cross-word puzzle, etc. 50 for 75 cts. (McKinley)

McKinley Wall Outline Maps. France and England, 32"×44" and 32"×48". Price varies according to no. ordered: 35 cts to 55 cts. (McKinley)

Paris and Environs. Subways, tourist map with index. Various sizes and prices. (Denoyer-Geppert)

Relief, canals, agriculture, geological, etc. maps. Different colors and prices. (Denoyer-Geppert)

Reversible Wall Maps. Bird's eye view of Paris and France. \$14.75. (Denoyer-Geppert)

4. Realia:

AATF, National Information Bureau, distributes a catalogue of materials sold at nominal cost price. Nothing available free. Books, maps, songs, post-cards, recordings, reprints of small and useful articles and studies. Sub-

scriptions to reviews, journals, and miscellaneous materials. A very active and important source of information on French realia. (Nat. Inf. Bureau)

5. Tapes:

Les célébrités Series. Intermediate level. Important scenes from the lives of historic personalities are dramatized in French in this series. Each tape contains two 15-minute programs consisting of three 5-minute scenes. Titles: Charlemagne, Saint Louis, Jeanne d'Arc, Richelieu, Louis XIV, Corneille. Beginner level: Deux petites histoires, and Quel est mon nom? Intermediate level: La famille Dublis, The fables of La Fontaine. Advanced level: La France contemporaine: La vie politique; La vie intellectuelle. (EMC)

La vie française Series: This series depicts everyday life as told in a group of conversations between a young American girl and the French family with whom she is spending the summer. Each tape presents two 15-minute programs, each consisting of three 5-minute episodes. Titles: Présentation de la famille, L'école primaire, Préparer la cuisine, Visite de jour de l'an, Ecrire une lettre, Départ en vacance, La plague, La pêche, Le cinéma, Le scoutisme, Garçon et filles, etc. (EMC)

II. GERMAN

1. Films:

Bavarian Alps. 12 min. Free loan. Scenes of the region from Garmisch-Partenkirchen to Lake Koenigsee. (German Tourist)

Magic Charm of Austria's Wonderland. 27 min. Color. Free loan. A travelogue of old cities and villages, beautiful mountains and countryside, and the life of the people of Vienna. (Lufthansa)

Stalingrad. 30 min. Free loan. History of the brutal and amazing battle where the Russians turned the tide and stood fast, the turning point of Hitler's invasion of Russia and the beginning of the end for his eastern army. (Prudential)

Des Teufels General. 119 min. Apply for rental. Adapted from play by Carl Zuckmayer. Post-war play, inspired by the life of General Ernst Udet, ace pilot, whose last years are

paralleled closely by the hero of the film. (Brandom)

This is Austria. 25 min. Color. Free. Shows interesting sites, also economy of the country, its culture, and the life of its people. Seen by a former British member of an inter-allied jeep patrol in Vienna. (Austrian Consulate)

2. Filmstrips:

City of Heidelberg. Free. A tour of the city, showing scenes of the points of interest. (German Tourist)

3. Maps:

German-Text Maps. Relief, political, economic, land, agriculture, climate, population, sections of Germany, Berlin, Greater Berlin, desk reference, Wenschow College and University atlases, the continents, boundaries, also U.S.R.R. and internal boundaries. Colored by states, and other features; in various sizes and prices. German text. (Denoyer-Geppert)

4. Record:

Invitation to German Poetry. One 12", 33 $\frac{1}{3}$ record. 50 minutes duration. Also 165-page book. \$4.95. Selected and introduced by Dr. Gustave Mathieu and Dr. Guy Stern, read by Lotte Lenya. (Dover)

5. Slides:

Nordbaden. 72 color slides. Free loan. Scenes of the city of Heidelberg, and of the region around the city. (German Tourist)

6. Tapes:

Interview with Dr. Heinz Nordoff, President and Director of Volkswagenwerk.

Interview with Dr. Busch, Staatssekretär of the state of Nordrhein-Westfalen.

Interview with Frau Schmuecker, in charge of education of Nordrhein-Westfalen.

Gerhardt Geissler Reads German Poetry. Poetry from Goethe and Schiller. Other readings by this famous actor. (All these tapes: EMC)

III. ITALIAN

1. Films:

The Children are Watching Us. 85 min. Rental. Directed by Vittorio De Sica. Script by

Cesare Zavattini. Based on "Prico," a novel by C. G. Viola, starring Isa Pola and Emilio Cigoli. Italian dialogue and English titles. (Brandon)

Of Life and Love. 103 min. Adapted from three stories by Pirandello and a true experience, this film of four lusty slices of Italian life was directed by Mario Soldati and others. Stars Anna Magnani. (Brandon)

Overseas Run. Free loan. 27 min. Color. Portrays a flight abroad a Constellation to Paris, and the life and customs in Italy, Spain and England. (Institute of V.T.)

Toil of the Sea. 19 min. Color. Free loan. A fisherman's rhapsody, a tale of problems in many European countries and harbors. Setting shifts from nation to nation, from a fishing town in Sicily to the *pêcheurs atlantiques* in Brittany. (Institute of V.T.)

IV. SPANISH

1. Argentina:

Film: *Perón and Evita.* 30 min. Free loan. Story of a western hemisphere dictator and his love for a beautiful woman. Their alliance became one of the strangest dual-dictatorships in the world history. (Prudential)

2. Brazil:

Film: *O Povos das plantações.* 11 min. Portuguese version of "People of the Plantation." (EBF)

3. Guatemala:

In Old Guatemala. 10 min. Travelogue of Guatemala, including a sequence taken in Dutch Guiana, waterfalls, lakes, volcanoes, sea, ruins, and views of ancient Antigua, jungle life, Mayan sculpture, coffee industry. (Twentieth-Century-Fox)

4. Mexico:

Film: *Large Pottery of San Bartolo Coyotepec.* 15 min. Demonstrates a method of making pottery from black clay by a primitive process. (Harmon)

5. Peru:

Peru's Coastal Region. 12 min. Color. Lush vegetation east of the Peruvian Andes. Discusses archeological investigations, museums,

cites, schools, celebrations, family life on a large hacienda. (Castle)

6. Venezuela:

Filmstrip: *Venezuela, A Good Neighbor.* 40 frames in each of two parts. Free to keep. I. Population, rivers, varied climate, terrain, resources. II. How U. S. technicians and people of Venezuela have worked together to discover and develop petroleum. (Creole)

7. Spain:

War in Spain. 30 min. Free loan. Tells the story of a nation divided by a war that lasted nearly three years, a war that served as a testing ground for World War II. (Prudential)

V. RUSSIAN

1. Films:

End of St. Petersburg. 80 min. An old film, made for the 10th anniversary of the revolution of 1917, considered an epic poem in cinematic creation. Through the eyes of a young peasant who lives through the upheaval in St. Petersburg which culminated in revolution in 1917, the film dramatizes the effects and changes on groups and classes in terms of individuals. (Brandon)

Heroes of Shipka. 90 min. Apply for rental. Directed by Sergei Vasiliev. Treats of the Russo-Bulgarian victories in 1877 against the Ottoman Turkish rulers of the Balkan Peninsula. (Brandon)

Soviet Union and its People. Free loan. 19 min. Brief study of the Soviet Union and its people. Includes the geographical features, climate and history of the country, as well as its industry, transportation, culture and political organizations. Variety of topographical features, and discusses the complex temperaments of the individual Russian. (Air Force, and Army)

True Friends. 95 min. Director: M. Kalatozov. Three friends, now middle aged and successful, fulfill a boyhood ambition to sail down a river on a raft. One is a brain-surgeon, one a horse-breeder and one a pompous controller of buildings who gets caught up in his own red tape. No more enjoyable Russian comedy has yet reached 16 millimeter. (Brandon)

An Unfinished Story. Apply for rental. A feature length film, photographed in Leningrad, starring Sergei Bondarchuk, Elina Bystritskaya and Yevgeny Samoilov. A modern love story with excellent, highly expressive portraits of an attractive young woman doctor, her egotistical suitor Dr. Aganin, and her patient whom she really loves. A deeply moving story. (Brandon)

2. Maps:

Russian-Text Maps. Political-administrative, geological, and physical-political, various sizes and prices. (Denoyer-Geppert)

Atlases. Soviet Union in maps. Geographical atlas of U.S.R.R. (Denoyer-Geppert)

Desk Outline Maps. U.S.R.R., Western Russia in Europe, various sizes and prices. (Denoyer-Geppert)

World Literary Pictorial. A panorama of world literature, size: 64×44 in. (Denoyer-Geppert)

Wall Outline Maps. Various sizes and prices, according to number ordered. (McKinley)

3. Record:

Basic Russian Through Conversation. Two 12" LP records. \$9.95. Dialogues in exemplary Russian by native Russians, both male and female, speaking slowly and distinctly. Prepared by Prof. Alexis Clement. (Wilmac)

4. Tapes:

Familiar Tales. Beginner and intermediate level. A series of readings in Russian of selected stories universally known in the Western world. Vocabulary is simple, and the stories are presented in graduated length and complexity. (EMC)

Russian Folk Tales. Beginner and Intermediate level. Designed for the same level of instruction as above, presents a selection of classic tales from the Russian folk tradition, read by three native speakers of Russian. (EMC)

Russian Tapes. Seventeen tapes. A complete course of 17 tapes recorded by Dimitry Grigoriev, based on everyday experiences in the lives of modern Russian students, families, recreation, etc. Beginning and intermediate. Includes manual with each tape. In 7.5 ips or 3.75 ips. (Sidney Fox)

The Sounds of Russian. Beginner level. Designed as an aid in pronunciation for beginning Russian students. The recording contains eleven minutes of Russian sounds and discourse. On record, one 7" LP 33 $\frac{1}{3}$ rpm (\$1), and on tape, single track, 3.75 ips (\$2). (EMC)

VI. MISCELLANEOUS

1. Films:

Alphabet Conspiracy. 60 min. Free loan. Color. Tells story of the science of languages. Explains how language developed and the essential role it has played in human life. (Bell System)

Europe and You. 25 min. Color. Free. A beautifully photographed and charmingly narrated travelogue, with stops in Paris, Portugal, Copenhagen, a Greek fishing village, Venice, Rome, Madrid, and the Swiss Alps. (Modern Talking)

Man I Never Saw. Greece. 30 min. Free loan. The work of a college, against a background of Greek scenes and historical sites. Story of a typical student, Costa, who, on commencement day, sees in retrospect his ten years at the college. (Trustees)

Puerto Ricans in the U. S. A series of films on the Puerto Rican in this country designed to aid in his adjustment to his environment. These films have a restricted circulation, for they are especially for the use of the schools in New York City. Titles: *Beyond the Valley*, 29 min. Spanish narration; *Girl from Puerto Rico*, *Living in a Metropolis*, about N. Y. City, in Spanish narration; *This is Puerto Rico*, 30 min. (Inquire: N. Y. City)

2. Filmstrip:

Poland in Pictures. 84 frames. Free loan. General introduction to Poland today. Shows various aspects of Polish life. Script. (Polish Embassy)

3. Records:

Pedro y el lobo. One 12" 33 $\frac{1}{3}$ rpm. \$4.98. Famous story narrated in Spanish by Carlos Montalbán. Music by Symphony Orchestra of the Soviet Union. (Monitor)

Resumen del humor latino-americano. One 12" LP, with text. \$5.95. (Also available on

tape.) A variety of authentic Latin American humor concerning many topics. (Wilmac)

VII. TEACHING AIDS

1. Films:

Modern Foreign Language Series. Spanish. Set of four films, B&W, 10 min. each, dealing respectively with: an algebra problem, a party, rehearsal of a play, and performance of the play. Filmstrips and tapes come with the film. Locale of the setting: U. S. (C. B. Ed.)

2. Language Labs:

A catalogue of equipment used in language laboratories, especially for the small school desiring simple and inexpensive earphones, jack-box, phonographs, etc. Also tapes in French, German and Spanish. (Language)

3. Realia:

Lending Library of Audio-Visual Materials, French only. The Society for French-American Cultural Services and Educational Aids (Facsea), again has for free distribution its new catalogue with new materials, including slides, tapes, filmstrips, all pertaining to France. (Facsea)

4. Records:

Madrigal's Magic Key to Spanish. Two 33 $\frac{1}{2}$ rpm, accompanied by a 500-page book, following well-known methods developed by Miss Madrigal. (Wible)

Spanish Pronunciation. Also on tape. \$5.95. Manual. Contains exercises on vowels, consonants, diphthongs, accentuation, phrases, conversation. (Wilmac)

Spanish Simplified. \$5.95. Students from Latin America and Spain tell about events that are as varied as interesting. (Wilmac)

5. Tapes:

Circling the Globe. Spanish Simplified. 7" reel, 7.5 ips. \$8.95 dual track, also text. For use in second or third semester; short sentences and simple grammatical construction. (Wilmac)

Learn Fluent Spanish. Phrases spoken slowly by natives from Latin America. Consists of two 7", 3.75 ips. \$14.95. (Wilmac)

Peter and Pepe. A series of fifteen tapes de-

signed as an orientation program for children of Puerto Rican background in the New York City schools. Pepe meets new situations with the help of his friend Peter. Available to N. Y. schools through Bureau of Audio-Visual Instruction (N. Y. City).

Self-Taught Spanish. One 7" dual track, 3.75 ips, \$8.95, or one 7" dual track, 7.5 ips, \$12.95. (Folkways)

Spanish in the Elementary School. Used in public schools in the District of Columbia, kindergarten through sixth grade. With Manual. One tape, 3.75 ips, dual track, \$11, and one tape 7.5 ips, dual track, \$13.75. (Wible)

6. TV Programs:

Recent TV programs in foreign languages: KNME-TV, Albuquerque, N. M., Spanish. WEDU-TV, Tampa, Spanish. KTVQ-TV, Oklahoma, operated by Oklahoma City Public Schools plans to offer several FLES. WHY-TV, Philadelphia, Russian. KETA-TV, Oklahoma City, Russian. WGBH-TV, Boston, Russian. WQED, Pittsburgh, Russian. Others offering Russian: WETS, Detroit; KUED, Salt Lake City; WUNC, Chapel Hill.

7. Wall Pictures for Guided Compositions.

Prepared in England by Gerald Fleming, and distributed by University of London Press, Ltd. Set of sixteen wall pictures, each 24 $\frac{1}{2}$ X 32". In French or English only at present. Subtle humor, designed for "young people." The set in British currency: 32/6. (Univ. of London)

VIII. AUDIO-VISUAL NEWS

Lab film. The Rheen Califone Co. has for distribution a film describing the use of electronic language laboratories in the teaching of foreign languages. The 10-minute color film describes the methodology and various types of experiments used in the stepped-up learning procedure. (Rheen)

Language Institutes Films. The U. S. Office of Education sponsors four films dealing with the first four language institutes under the NDEA, Colorado, Michigan, Texas and LSU, all 21 min., color, covering the entire program in each school. Available free through MLA. (MLA)

Multi-Lingual A-V System. An audio-visual

system has been designed with a 16 mm rear-projection system, electrically interlocked with a 16 mm magnetic film reproducer which carries a four-language sound track. A selector switch and headphones at each seat in the auditorium permits each auditor to select the desired language.

Foreign Language Dubbing. This service is now available by professional, native-born voices, with proper accents and correct dialects, in Europe and in the U. S. (Vicom)

Russian on TV. Some 4000 students in 100 schools in and near Salt Lake City are learning Russian from classes through educational station KUED-TV. The course, taught by Russian-born Andrei K. Anastasion, is attended on a voluntary basis.

JOSÉ SÁNCHEZ

University of Illinois (Chicago)

KEY TO DISTRIBUTORS AND PRODUCERS

Air Force: U. S. Air Force, Central Film Exchange, 8900 S. Broadway, St. Louis 23, Mo.
 Army, Dept. of the: 1st Army: Governor Island, N. Y. 4.
 Austrian Consulate General, Room 454, 527 Lexington Ave., N. Y. 17.
 Bell System: Apply through local Bell System business office.
 Brandon Films, Inc., 200 W. 57th St., N. Y. 19.
 Canadian Consulate General, New Orleans office only: 215 International Trade Mart.
 Castle Films: Main office: 30 Rockefeller Plaza, N. Y. 20.
 C-B Educational Films, Inc., 690 Market St., San Francisco 4, Calif.
 Creole Petroleum Corp., 1230 Ave. of the Americas, N. Y.
 Denoyer-Geppert, 5235 Ravenswood Ave., Chicago, Ill.
 EBF: Encyclopaedia Britannica Films, Wilmette, Ill.

EMC Recordings Corp., 806 East Seventh St., St. Paul 6, Minn.
 FACSEA: Franco-American Services and Educational Aids, 972 Fifth Ave., N. Y., 21.
 Folkways Records, 117 W. 46th St., N. Y. 36.
 Fox, Sidney, Children's Music Center, 5373 Pico Blvd., Los Angeles 19, Calif.
 Frith Films, 1816 N. Highland, Hollywood 28, Calif.
 German Tourist Information Office, 11 S. La Salle St., Chicago 3, Ill.
 Harmon Foundation, 140 Nassau St., N. Y. 7.
 Hoffberg Productions, Inc., 362 W. 44th St., N. Y. 18.
 Institute of Visual Training, 40 E. 49th St., N. Y. 17.
 Language Institute, Inc., Allentown, Pa.
 Lufthansa German Airlines, 555 Fifth Ave., N. Y. 17.
 Maryknoll Bookshelf, Maryknoll, N. Y.
 McGraw-Hill, Film Division, 330 42nd St., N. Y. 36.
 McKinley Publishing Co., 809-811 N. 19th St., Philadelphia 30, Pa.
 MLA: Modern Language Association, 6 Washington Square North, N. Y. 3.
 Monitor Language Laboratories, 1818 M. St., Washington 6, D. C.
 National Information Bureau, Am. Assoc. of Teachers of French, Brooklyn College, Brooklyn, N. Y.
 N. Y. City: Board of Education of N. Y. City, Bureau of Audio-Visual Instruction, 131 Livingston St., Brooklyn 1, N. Y.
 Polish Embassy, 2440 Sixteenth St., N.W., Washington 9, D. C.
 Quebec Tourist Bureau, 48 Rockefeller Plaza, N. Y. 20.
 Prudential Insurance Co. of America, Public Relations, Box 36, Newark 1, N. J.
 Rheon Califone Corp., 1020 N. LaBrea Ave., Hollywood 38, Calif.
 Trustees of Athens College, 40 Worth St., N. Y. 13.
 Twentieth-Century Fox, Hollywood, Calif.
 University of London Press, Ltd., London, England.
 Vicom, Inc., 70 Aberthaw Rd., Rochester 10, N. Y., or 2 Rue Richer, Paris, France.
 Wilmac Recorders, 921 East Green St., Pasadena, Calif.

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Woodrow Wilson Fellows

A study of 1031 statements by the successful candidates for Fellowships in 1959-60 showed the following foreign language pattern: no language, 4%; one language, 45%; two languages, 31%; three languages, 14%; more than three languages, 7%. Twenty-two percent of the Fellows had studied or traveled abroad or came

from foreign-born families. By contrast, a sample of 100 of the lowest unsuccessful candidates in the 1959 competition shows the following background: no language, 26%; one language, 56%; two languages, 12%; three languages, 5%; more than three languages, 1%.

* * *

Notes and News

The Donauschwaben Project in Cincinnati

To transmit to their offspring more effectively their language heritage, the SOCIETY OF THE DONAUSCHWABEN¹ in Cincinnati established in the fall of 1958 an evening school.² During the school year, every Friday from 7 till 9 p.m., gradeschool children who understand German are being taught how also to read and write this language. On the first night, about 60 children between the ages of 6 to 14 appeared in the centrally situated Hughes High School; after two school years, on the last night, we also had about 60. The parents do not have to belong to the sponsoring society; they just are to bring their children and take turns in "emergencies."³

Since at the beginning there were no books I mimeographed work sheets containing selections from German school- and children's books, thus creating a common vocabulary for things and activities in the classroom, also little stories, games, songs, fun with words, poems, and riddles appropriate for the season. The usual procedure for these Friday evenings during the first year, while I was the only teacher, was to begin with a song and then engage my pupils in various exercises, dictations, reading, singing, poems, games. I let the children speak to me in their dialects but answer them in standard German which they are encouraged to use.

Soon I realized that SPELLING had to be carried on systematically. A book from Germany, Fritz Faerber, "Frohes Schaffen mit der Rechtschreibfibel," luckily soon fell into my hands. We have been working with this book ever since. Often all children, except the very shy ones, were called to the blackboards in groups of ten in order to learn how to listen and react, e.g. to write the German diphthong "ei" and not the English letter "i" in "Eis," English "ice." The other children would write the words themselves, compare and correct, and at the end of the first year, every child was eager to demonstrate his progress at the blackboard.

Poems and songs have been used extensively since we started. They offer welcome relaxation, necessary on a Friday night, after a full week of school. Secondly, poems and songs enhance word mastery and contribute to a uniform pronunciation, an important factor with such a heterogeneous group. Finally, the children should have something to present, so far: two German Christmas programs, two entertainments for Mother's Day, a scout meeting, a PTA meeting, and a valuable contribution to our college students' celebration in honor of the German poet Friedrich Schiller. Towards the end of our first school year, with the help of the German Consulate in Cleveland and the Institute for foreign relations in Stuttgart, Germany, we could buy the speller mentioned above and various readers and received 20 free children's books, the founda-

tion of a German lending library for our pupils, now comprising about 150 volumes for all grades, a working incentive to outside reading. They love the books which have attractive jackets, colorful illustrations, and familiar content, like American and English children's "classics" in German, or the German originals for stories they knew first in English. Especially popular are such items as "Bambi," "Peter Pan," "Robinson Crusoe," "Grimm's Fairy Tales," "Hansi," "Heidi," "Max and Moritz," etc.

The German readers and the growing interest of capable mothers made it possible to divide the children into three groups during the school year 1959-1960. Ages overlap, of course. A lively former German "Kindergarten" teacher took charge of the beginners, 6-10 years old; they use the primer, "Mein erstes Buch" by Hans Brueckl. A second group, 7-12 years old, enjoy the gay second grade reader "Mein Lesebuch," while the advanced pupils, 9-14 years old, study and read a German fifth grade book. A devoted mother who had attended all the sessions of the first year is responsible for reading and discussion while I took over the spelling and creative writing in both groups. All these books are currently being used in Public Schools in Bavaria, Germany. We three mothers (my son is also enrolled) coordinate our efforts, and 20 minutes before 9 o'clock, all children assemble in the largest room for announcements, singing, word games, reciting, or watching a German movie together.⁴

Without a doubt, a school like ours is an ideal helper because parents, even when they still speak their native language at home, seem to be too busy or reluctant to be

¹ The "Donauschwabern," i.e. "Swabians from the Danube," have societies in major cities in Canada and the United States of America. Every American who wants to cultivate German language and customs may join. The name is a tribute to the Swabians who for about 200 years had preserved their German language while being loyal, progressive citizens of the Balkans. Most of the members in Cincinnati are craftsmen, many of whom are refugees from (or hail from?) the Balkans.

² In Cleveland, Chicago and New York, instruction is offered through the Donauschwaben Societies in Saturday German classes for children.

³ Hughes High School is otherwise occupied by evening classes for adults who must not be disturbed.

⁴ We have been working without remuneration so that the parents had to pay only a nominal fee to build up our library. However, for the coming school year the school committee decided to follow the example of other cities and charge from \$5.00 to \$15.00 per family and school year to compensate the teachers and helpers for their work.

bothered with reading and writing regularly; it creates healthy, happy competition with other children of similar background and gives them the moral support they need as long as it is not natural for every American child to know at least two languages. "I write all the letters to our cousins in Germany now," one boy proudly told the class when we spoke about applying our language skills. Children who hear both languages from people who speak them well are *not* getting confused. Moreover, bilingualism, a fine goal in itself, is a good basis to learn other languages because it educates the mind to *think* in the foreign medium instead of trying to literally translate English idioms, a practice which tends to plague the more mature student. If

I compare my good, hard working college students with the happy-go-lucky youngsters in the German Night School, I think the Donauschwaben had a splendid idea, and the Cincinnati Board of Education must be thanked for granting permission and assigning the necessary rooms and facilities. It is generally agreed that childhood is the best time for *acquiring* languages; by the same token, it is easy for a youngster to *retain* proficiency in the one his parents were educated in.

ANNE K. GRUENBAUER

Our Lady of Cincinnati College,
Cincinnati 6, Ohio

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Quotations from an Historical Book

The following are quotations from *Methods of Teaching Modern Languages* (1893).

Edward S. Joynes: "... as for learning to speak in the college classroom the idea is futile, and all the time devoted thereto is almost utterly wasted. . . . Whatever may be said for the so-called 'natural method' with individuals, or in private classes taught under special conditions for special objects (and here its merits may be great), yet for collegiate or even school work proper it is a delusion and a snare. Who among us has not witnessed the helplessness of pupils trained by this method for all literary and higher linguistic work?"

F. C. DeSumichrast: "When it comes to trying to teach more than a dozen persons at a time to speak in a foreign language, the task is so much beyond the powers of even very good instructors, that they tire themselves out without corresponding good results."

William R. Price "The reform method in modern-language instruction . . . would necessitate the postponement of the reading of real literature beyond the secondary period, and thus make impossible for ninety per cent of our pupils the attainment of the fundamental aim of the instruction."

C. H. Grandgent: "When we reflect that it takes us, with fully an hour's exercise *per diem*, ten or fifteen years to master our native tongue, we can perhaps estimate the amount of skill that is to be produced by six-hours practice scattered over a term of three years." and "I think it would be no exaggeration to say that if we spent all our three years on translation and grammar, our best pupils would, at the end of that time, be just in proper condition to begin serious work in composition."

E. H. Babbitt: Columbia "After two years thorough work, with the emphasis on translation, college students can enter a course conducted entirely in German with very little disadvantage, and come out at the end of the year much better than those who enter it after a half-dozen years of 'natural method'."

Methods of Teaching Modern Languages is one of those out-of-print works that call loudly for re-issuance, in the interests of general information and of the avoidance of academic waste-effort.

A. M. WITHERS

Concord College

* * *

Book Reviews

Jacquemont, par Alexander W. Brown, Gilbert Chinard, Gabrielle Duprat, Pierre Huard, Pierre Josserand, Yves Lassius, René Leriche, Jean F. Leroy, Augustin Lombard, François Michel, Jean Théodoridès, Henri de Villenoisy. Préface par Jean Filliozat. 461 pages. Edité par le Muséum National d'Histoire Naturelle, Paris, 1959.

This is the third volume of the series of "Les Grands Naturalistes Français," a collection of works directed by Roger Heim, the Director of the Muséum National d'Histoire Naturelle in Paris. The two preceding works were *Buffon*, published in 1952, and *Tournefort*, published in 1957. The fact that the Muséum National d'Histoire Naturelle chose Victor Jacquemont as the third subject in this series should indicate the importance that it attaches to the activities of this natural scientist, whose untimely death at the age of 31 deprived France of the genius of a man whose glory would undoubtedly have brought even greater fame to French natural science than it did, if he had been able to complete a normal life span. Nevertheless, the Muséum accorded him the honor of burial in the Jardin des Plantes and his activities, even though terminated prematurely, have importance in the history of science.

Jacquemont spent four years (1828-1832) in India as an "élève-voyageur" for the Muséum and his death occurred in that country, brought on, undoubtedly, by the rigors of travel in that age and by his own uncompromising determination to complete his work in India. The notes taken on his travels were edited by the Muséum and appeared as the *Voyage dans l'Inde*, a work in six volumes published from 1835 to 1841. Among the editors was Prosper Mérimée, one of Jacquemont's friends. Various editions of his letters have appeared since his death. Written without the least idea of eventual publication, they present a brilliant picture of Paris during the Restoration, a very interesting account of a trip to the United States in 1826 in an effort to forget an unhappy love affair, and a description of life in India during the period of his travels there. Like Buffon and Pascal therefore, Jacquemont not only distinguished himself as a scientist but also a writer.

The present study was written by various distinguished scholars and scientists. For example, Professor Gilbert Chinard has given a detailed account of Jacquemont's trip to the United States in 1826 and his experiences there. The Frenchman had come to this country in a very depressed state of mind, which explains, in part, the often biased, intolerant and uncharitable nature of so many of his comments about American life. His observations, nevertheless, reveal his keen insight and possess great interest as a picture of the essentially narrow and smug American society of the early nineteenth century as seen through the eyes of a member of the most cultivated society of Paris. How

could America fail to appear provincial to a man who counted such persons as Mérimée, Stendhal, Judith Pasta, Baron Gérard, Rossini, Lafayette and other prominent figures of that age among his intimates?

The late François Michel prepared, with his usual penetration, a section concerning Jacquemont's relations with Stendhal. Once more, the admirer of Henri Beyle will have cause to regret the death of this devoted Stendhalian. This section alone makes the present volume an invaluable one for the literary history of the early nineteenth century, and especially for Stendhal studies. François Michel concludes, contrary to the opinion generally held until now, that it is erroneous to consider these two men as close friends.

This work also contains an equally important study of the relations between Jacquemont and Prosper Mérimée presented by Pierre Josserand of the Bibliothèque Nationale and an account of Jacquemont's travels in India from 1828 to 1832 written by Alexander W. Brown of the University of Aberdeen.

Sections dealing with Jacquemont's contributions to science and his relations with scientists of that time have been contributed by eminent specialists. These portions demonstrate further the broad interests and genius of this extraordinary man.

Here is a figure little known in the history of French literature, except among those admirers of Stendhal and Mérimée who have read widely in the works of these two writers. This volume should result in greater recognition of Jacquemont's importance in French letters and science.

JAMES F. MARSHALL

University of Wisconsin—Milwaukee

BLOND, GEORGES. *J'ai vu vivre l'Amérique de New York à Hollywood*. Paris: Arthème Fayard, 1957. 311 pages. Frs. 900.

To the mis-information disseminated abroad about the United States by American movies and American tourists, reports by itinerant Frenchmen can occasionally be added. In this book, obviously written for French consumption, Georges Blond has good intentions, and at times his observations about America are just and accurate, but often his reporting casts more light on Frenchmen than on Americans. He left France with certain notions and ideas, and he found individuals and events in the United States to support them.

There is also a patronizing air about this book that at times is only vague but which in other places is very likely to be almost offensive. His comments on American cordiality and friendliness will probably evoke derisive retorts, but more vexatious to Americans will be his sweeping generalizations about the American economic system. He succumbs to the usual clichés. Planned obsolescence of our

products keeps our factories humming and our people employed.

Toutes les femmes vous diront qu'une paire de bas de nylon américain dure deux jours. Et l'opinion générale et non controversée est que les fabricants sortent intentionnellement des bas si fragiles pour accroître la consommation (p. 60).

Automobiles of today are less durable than those of five years ago—a story that has been making the rounds for decades.

In housing he finds the same situation. Neither architects nor home owners are concerned with durability. Provided that the houses last twenty-five years, the duration of the time payments, everyone is satisfied.

Comment vivrons-nous dans trente ans? vous disent les Américains. . . Il est en tout cas certain que toute maison construite en 1957 sera non seulement démodée, mais inutilisable. Vivons dans le présent (p. 209).

The author often graciously disqualifies himself as a judge and, having thus disarmed potential critics, makes his inferences from the most fragile evidence. Fortunately he spares his readers much of the deplorable race problem in this country, but his one reference may be quite sufficient to implant a false idea of the extent of racial prejudice here.

M. Blond detests American food: "Et la nourriture de l'Américain moyen est pour nous décevante et même désagréable . . . les légumes toujours déçoivent . . . la nourriture à l'hôtel était exécrable" (pp. 63-64). He makes one magnanimous concession:

Nous avons très bien mangé chez nos amis américains et dans un certain nombre de restaurants. Mais ces amis . . . avaient tous été plus ou moins touchés de culture culinaire française, et ces restaurants étaient français ou italiens (p. 63).

One wishes the French elite at least could be content with their culinary superiority, generally conceded, without feeling the need to shout about it so much. One fears some Americans, reading this book, might think they haven't much else to shout about, an attitude too frequently encountered.

Other conventional ideas trotted out by M. Blond concern the American obsession with condensed books, cellophane, ice-water, frozen foods, installment buying, refrigeration, supermarkets, and fire engines to fill our cultural vacuum. Frozen foods contribute to a general weakening of the American physique. Supermarkets sell frozen food and save time for their customers. But the most numerous and efficacious means of saving time does not prevent Americans from spending time in record numbers in psychiatric hospitals. "C'est dans les supermarkets que j'ai éprouvé directement et intensément que quelque chose n'allait pas" (p. 144). He predicts their eventual demise.

The book, however, is genuinely interesting. It is good to look at ourselves as others see us, although M. Blond obviously should have visited us a little longer. He mentions the diversity and variety of the American scene but doesn't hesitate to make observations from a few super-

ficial contacts of doubtful validity. These observations will undoubtedly confirm the average French reader in his stereotyped conceptions of l'Américain moyen and do little to create respect for him. One expects travelling Americans to write things like this, but somehow it hardly seems proper for the French to do it.

Let us conclude this review with a note of humility as verbalized by a great forebearer of M. Blond: "Ce qui nous rend la vanité des autres insupportable, c'est qu'elle blesse la nôtre."

RAYMOND N. ANDES

Bridgewater College (Virginia)

HUGHES, DOROTHY, *Madeleine, premier livre de français*, Francetown, New Hampshire, Marshall Jones Company, 1959, 102 pp.

There is no indication for what grade level this little book is intended. The type of material presented seems best adapted for children in the later grades of the elementary school or in junior high.

The book presents its comments about the language ingeniously in a series of letters written (in English) by a young French miss. It contains a wealth of practical vocabulary, many amusing drawings and some excellent teaching devices. However, in spite of these qualities, it seems impractical as a beginning text for children. Unrealistic demands are made upon the child's memory from the very beginning. For example, on the fourth page of text we find the question, "Portez-vous l'eau dans le chapeau?" and the child is expected to answer, "Non, mademoiselle, je ne porte pas l'eau dans le chapeau; je porte l'eau dans le seau." One normally expects a beginning text to start with very short simple statements that can be easily memorized.

Apparently the child is expected to read the French text right from the start, a practice usually considered undesirable at this level. The Modern Language Association recommends that children be taught to understand, to speak, to read and to write in that order.

Some of the suggestions designed to aid the child in pronouncing French would do more harm than good. We are told, for instance, that "e sounds like oo in the word foot," that "oi sounds like wa in want," and that "en, em, an, am all sound alike. Again you can't miss if you pinch your nose very tightly and say aw." This reviewer can miss by a country mile.

Despite these obvious defects the book could be a highly useful supplementary text in the hands of a well-trained and experienced teacher. There are a number of excellent beginning textbooks for elementary school children but there is a dearth of practical material for the second and third year of language instruction. This book could supply help at this level.

CHARLES W. COLMAN

University of Nebraska

HUMES, JOY, *Elementary French: Work-Text—Grades V and up*. Chicago: Children's Press, 1960. 64 pp. \$0.75.

The popularity of teaching foreign languages starting in the elementary schools is evident if we examine the

figures showing the number of school systems introducing such programs. Another criterion we could use is the appearance of materials of instruction for such purposes. More and more textbooks have appeared during this past decade than ever before.

Joy Hume's *Elementary French* meets the needs of teachers and pupils engaged in the process of learning French. The contents of the book are based on the author's personal experience in teaching the language to children.

It stresses the *direct method*, and the modern principle of *repetition and imitation*, rather than deductive reasoning, is used. It is believed that with children the use of "grammatical rules" should be avoided until they have become acquainted with the stream of sounds and the structure of the language. The author vividly presents her material *in context* and in such a way that children couldn't resist wishing to learn the subject. If this is done by using material concerning the doings of French children paralleled with those of American children one can be sure children are going to respond.

Elementary French (64 pp.) consists of 20 lessons, 5 "reviews" (one after every 4 lessons), a list of classroom expressions, a vocabulary list and an appendix of certain usages in language (pronouns, adjectives, verbs).

A typical lesson has, at the beginning, a drawing with the main vocabulary labeled in French, thus avoiding the use of English. This is followed by verbs, both regular and irregular, conjugated in the conventional manner. In the third part we find sentences in which the pictured vocabulary and the new verbs are used together, with about five or six new words which couldn't be easily explained without the use of translation. This includes idioms such as *avoir l'air de*, *faire manger* and *beaucoup de monde*. The translation is found upside down at the bottom of the page, so that the pupil can try to guess the word from the context first before verifying the meaning. The fourth part of the lesson consists of a composition written in French, supposedly by the American students. The composition embodies the main features of the lesson and review material from previous ones. After this, the pupil has space where he can write his own composition, following more or less the pattern already established by the handwritten composition. This gives the student the opportunity to think and write in French, based on imitation. It is expected that each lesson will require a minimum of five (5) days.

The "revisions" consist of fill-in-blanks exercises (*Il fait . . . en hiver.*), questions to be answered (*Où se trouve le jardin zoologique?*), sentences to be finished (*Marie a peur . . .*), and misstatements of fact based on the lesson to be corrected (*Les enfants n'obéissent pas à leurs parents.*).

Six hundred words, along with the most frequently used idioms, make up the vocabulary. Important irregular verbs, such as *avoir*, *être*, *voir*, *aller*, *venir*, *devoir*, *pouvoir*, and *vouloir*, along with the present, the *passé composé*, the imperfect, and the future of the regular first and second conjugation verbs are thoroughly drilled. The author introduces early the reflexive verbs. Pronouns, including *en*, are presented.

The words used throughout the book are listed alphabetically at the end and, instead of the conventional

English translation, we find a reference to the lesson in which the word was first introduced. The author wants the pupil to find the meaning of a word in *context*.

On the inside of the back cover, with reference to the appendix, it says that it is "purposefully meager. The examples found there are intended to be used as models for the student who wishes to check his own work. There is no attempt at grammatical explanation, although the individual teacher may see fit to introduce some grammar rules throughout the year."

The book is beautifully illustrated and clearly printed. In some drawings the labels are not very clear, however. Examples of these are drawings on page 14 (*le bureau*), page 16 (names of items on the basket), and page 24 (*le bonhomme de neige*).

Numbers are introduced indirectly by placing them on the cover of the book and also at the bottom of each page, for example, *page trente-trois* (33). Thus, the teacher can, at a very early stage, use the numbers and make reference to definite pages by using the French names for the numbers.

For teachers who like to have their students perform before a group there is a dramatization called *Une Pièce Pour Noël* which could be presented in a school assembly by the class and in which a sizeable number of pupils can participate.

The whole work-text aims at a socialized presentation of French and the book should prove fascinating for children learning French. Miss Humes' work should be particularly welcomed and become a very popular text in our elementary schools.

WALDEMAR MATFAS

Columbia University

HINGLEY, RONALD. *Soviet Prose. A Reader.* New York and London: Pitman Publishing Corporation, 1959. x+238. \$3.50.

The reviewer and all Slavists will welcome this excellent addition to our available, but still, inadequate supply of Russian readers. Professor Hingley is University Lecturer in Russian, at Oxford University, and also the author of *Russian: A Modern Primer*. The collection contains an end vocabulary, and at the end also, detailed and useful explanatory notes, explaining difficulties to students, and also supplying a thumbnail sketch of each writer.

There are in all fifteen selections, almost all short stories. They, for the most part, represent authors of the Period of War Communism in the 1920's, and include such well-known writers as Babel', Katayev, Aleksey N. Tolstoy, Boris Pil'nyak and others. While there is a great deal of humor in these tales, they also are grim and depressing, referring as they do to a particularly agonizing epoch of Russian history. Professor Hingley states in his introduction: "On the whole the most difficult (but also the best) prose of the Soviet period is that of the 1920's." This is indeed a statement open to serious question, but the editor must be given credit for preparing extraordinarily good notes and vocabulary, which will help the student to cope with the difficulties which are found in these highly idiomatic selections.

A few words about other selections. Victor Nekrasov is represented by "In Stalingrad," referring to World War II, while Mikhail Sholokhov's *Tikhii Don* is honored by an excerpt. The same is true for Vladimir Dudintsev's *Ne Khlebom Yedinom*. Finally, there are selections by Mikhail Bulgakov and the irrepressible Il'f and Petrov.

The chief objection of the reviewer is to the heavy representation from the War Communism period, and the slighting of later authors. Despite this, this carefully-done text ought to prove extremely useful reading for students who have completed basic grammar, and who wish to become acquainted with everyday spoken Russian through the medium of fiction. Typography and format are good; there are no illustrations.

It is to be hoped that Prof. Hingley will continue to produce texts of this fine quality.

JACOB ORNSTEIN

U. S. Dept. of Agriculture
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Washington 25, D. C.

LEHMANN, W. P., REHDER, HELMUT, SHAW, LEROY R., WERBOW, S. N., *Review and Progress in German*. New York: Henry Holt and Co., 1959, pp. xiv+265. \$3.90.

The fifteen lessons of this book offer a well organized review of German grammar. Each lesson consists of a short introductory selection which contains the salient features of the particular lesson: a set of exercises which often contain model sentences; a grammatical discussion; and a longer narrative which is followed by questions. There is an end vocabulary, but both introductory and terminal reading selections of a lesson have their own vocabularies. The topics of the reading matter are up-to-date; they include atomic warfare and space travel. The end narratives are connected. They tell about the vacation experiences of an American student, complete with "romance" and engagement.

The language is generally fresh and idiomatic. Exception must be taken, however, to words such as *Konnaisseur* (64), *Logis* (124), and *Exkursion* (148), which should have been replaced by *Kenner*, *Unterkunft*, and *Ausflug*, and to *laufen* in the meaning of walk (258), which is not *hochdeutsch*. *Viele Menschen wundern sich über die Zukunft* (32) is an anglicism. An exercise (45) seems to imply that there is a word *Poetiker*. A *Handtasche* (61) is usually not carried by a man. *Jänner* is more frequent than *Jenner* (202).

The translation of "If he'd been in your place" and "If there were only more time" (80) requires the use of idioms which are not listed in the book. Likewise, the student cannot get *eines Nachts* for "one night" (128).

The book is almost free of misprints. A comma is missing on p. 42. *Auseinander zu setzen* should be one word. The vocabulary on p. 149 erroneously repeats some words of the vocabulary of p. 140.

The book has an attractive format and is a valuable addition to the small number of appealing German review grammars.

IGNACE FEUERLICHT

Sta. Univ. Coll. of Ed.
New Paltz, N. Y.

VAIL, CURTIS C. D. AND CUNZ, DIETER, *German for Beginners*. New York: The Ronald Press Co. (1958). 290 pp. \$3.75.

This book offers in twenty-one lessons a sound introduction to German. The structure of the book, and especially its presentation of the grammar is clear. The main reading selections concern two Americans studying in Germany and living with a German family. They are not overly exciting, although there is sometimes an attempt at being funny. The closing reading selections of each lesson are about German geography, history, legends, etc. A commendable feature is the addition of six folk-songs. The exercise material is varied and abundant. The photographs are few but well chosen.

The following minor objections may be raised. The book uses in its first lessons the *du*-form exclusively, although in many sentences only *Sie* is correct. Teachers using this textbook are practically compelled to be for weeks *auf dem Duzfuss* with their students, an awkward situation which not all might relish. On p. 17 the student cannot at this state translate correctly "Are you German?". The assertion that Germany and Denmark were at war only in 1864 (42) is misleading. So is the statement (43) that Switzerland and Austria were once a part of the "Deutsches Reich." *Sassest* (70) is not explained. In the title "Das Zerbrochene Ringlein" (240) the second word ought not to be capitalized. *Gehen* on p. 111 is an anglicism for *fahren*. So is "am Bahnhof treffen" (145) for "abholen."

The plural of some nouns is omitted in the lesson vocabulary. *Bruder* (173) has a wrong plural. *Durch's* (226) does not need an apostrophe. *Laufen* (72) is not in the lesson vocabulary. *Schüler* is not listed in the lesson vocabulary or end vocabulary.

This expertly done grammar is very well printed and can be highly recommended to teachers who use an eclectic approach.

IGNACE FEUERLICHT

Sta. Univ. Coll. of Ed.
New Paltz, N. Y.

HEINZ MESSINGER, *Langenscheidts Handwörterbuch. Deutsch-Englisch*. Berlin-Schöneberg: Langenscheidt KG, 1959, pp. 672.

What are the desiderata one looks for in judging the value of a foreign language dictionary? Some of them are as follows:

1. Large vocabulary
2. Covering many fields
3. Accuracy of definitions
4. Abundance of idioms
5. Modernity
6. Aids to pronunciation
7. Broad, general, not provincial
8. Facility of use

Langenscheidt's *Handwörterbuch* satisfies these requirements to a remarkably high degree. On 672 pages it defines 75,000 words. It was planned for use by business correspondents, commercial engineers, technicians, economists, conference interpreters, linguists, court officials.

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even people concerned with sports, the film industry, television, military matters, as well as natural science of a general character. In a word, a remarkably large number of fields is covered in this comprehensive volume.

Various "Stichwörter" were checked and the accuracy of the definitions was noted. An unusually large number of idiomatic expressions occurs. Numerous neologisms, such as "Managerkrankheit" (stress disease) appear, but apparently only those which have demonstrated their practicality, lexicographical interest, and likelihood of survival.

Indicating the pronunciation of the individual words, as was done in the old edition of the Cassell's German-English Dictionary by Karl Breul, might have increased the value of the Langenscheidt Handwörterbuch. However, this would have added greatly to the cost of the book. For the student of the language, the "Phonetic Values of Letters and Groups of Letters" covering six pages and the "German Pronunciation" covering three pages should suffice in most cases. The plurals of nouns would be helpful, too.

Few dialect words occur, but numerous colloquialisms enliven the text. Giving both British and American translations in many cases obviates any possible charge of provincialism. The dictionary handles easily. The typography is clear. Accent is indicated where needed.

A table of "Current German Abbreviations" and one of "German Weights and Measures" supplement the lexicographical material and add to the usefulness of the book.

The points adduced here indicate that Langenscheidt's Handwörterbuch is a valuable contribution to the field of lexicography. It should prove to be a worthwhile tool in the hands of the translator, the businessman, the researcher, the individual interested in general science and engineering, as well as the teacher and student of German.

ALBERT W. HOLZMANN

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THOMAS F. MAGNER AND LUDMILA ALEXEEV. *The Sounds of Russian*. St. Paul, Minnesota (806 East 7th St). EMC Recordings Corporation. 1958. (3 pages of text and one 33½ Long Play Record, Sides 1 and 2).

The sounds of Russian are competently presented in this useful little set. Utmost use is made of the contrast of minimal sound pairs, particularly with respect to Russian non-palatalized and palatalized consonants. A bit more emphasis should have been laid on the relative values of vowels in stressed versus non-stressed positions. The choice of words to illustrate particular sounds is, in general, satisfactory. At the very end a sample of a connected passage is given, in the form of the well-known fable of the "Fox and the Raven."

The quality of the recording itself seems very good, although it would have been preferable to have entrusted the English portion to a native speaker of English.

Altogether this little set should prove useful both to students and teachers alike, particularly those who in their own milieu do not have opportunities to hear the pronunciations of native Russians.

JACOB ORNSTEIN

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M. I. BALLA. *Pryjmennyky v anhlijs'kij movi*: Kyjiv: Deržavne učbovo-pedahohične vydavnytstvo "Radjans'ka škola," 1958. 150 pages.

This is the first Ukrainian survey of English prepositions and, we must add, a good one. Intended for use in Ukrainian high schools, colleges and universities, this book may successfully serve here as a manual for those who study the modern Ukrainian language and, in particular, its phraseology.

Balla's *Pryjmennyky v anhlijs'kij movi* has four chapters dealing with: a) origin of English prepositions, their function in the language and place in the sentences, b) classification and practical usage, c) comparative usage (*at-in, at-by, by-with*, etc.), and d) usage of different parts of speech with the prepositions.

Altogether, the forty-two basic English prepositions are thoroughly discussed and some eighty prepositions of minor importance are mentioned. Every English sentence or phrase in the book is correctly translated into Ukrainian. These are selected from various fields of practical life and, as a rule, are very clear and interesting.

While translating the English examples, the author paid special attention to the purity of Ukrainian vocabulary and phraseology in view of constant waves of the Kremlin-supported russification of the Ukrainian language. Thus, such crude phrases, as *knyhy na ukrajins'kij movi* (cf. *knigi na ruskom jazyke* in Russian), once invented by the Communists, or *knyhy v ukrajins'kij movi* (Cf. *ksiżki w języku polskim* in Polish), still existing among the Western Ukrainians, are justly discarded; instead, the pure Ukrainian or standard form *knyhy ukrajins'koju moveju* (books in Ukrainian) is used.

Balla's book has a brief introduction by H. P. Jatel' who presents the development of treatment of English prepositions in England, the United States, the Soviet Union, and other countries.

YAR SLAVUTYCH

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MISCHA H. FAYER. *Basic Russian*. New York: Pitman Publishing Corp., 1959. xxii, 294 p. \$4.25.

Basic Russian is a simplified presentation of introductory grammar which should be usable with average students in high school, college, adult education, or television courses. Perhaps it might also be used to good advantage with superior, hardworking students for a rather rapid introductory survey to be followed by one of the more complete and detailed grammars.

This grammar has many merits. The author has shown excellent judgment in his inclusion and exclusion of materials, and he has arranged them in good sequence. The grammatical explanations are concise but clear. Each lesson has two brief readings, each with its own vocabulary list, a good device. These readings are fairly interesting, though personally I should prefer to have at least a little attention given to Russian life and culture. The control of the vocabulary is commendable. The exercise material which I examined was worked out with care. The format is attractive. The sections on calligraphy and on the intro-

duction to the aspects were well done. The author's somewhat unorthodox refusal to insist absolutely on the use of the genitive to express the direct object after a verb in the negative seems sensible; the accusative occurs in such a construction and is not outlawed by Soviet grammarians.

The following important elements of grammar have not been discussed in this text: the comparative and superlative of adjectives and adverbs, the so-called subjunctive, the conditional, participles, and gerunds. There is no point in arguing over how "basic" these may be, but sooner or later the student must cope with them. I should much prefer to have these elements included in some way, if only in a concise summary in the appendix. Until something of this sort is done, I feel that the mentioned omissions should be specified in the introduction to the teacher.

I should like to suggest some possible improvements which are admittedly on the trivial side. For the pronunciation of *e* as in English "egg" after *zh*, *sh*, and *ts*, it would be preferable to choose as examples words with a stressed *e*, such as *zhenskij*, *shest'*, *tsentr*. The *-oju* ending for the feminine instrumental singular could well be omitted in this type of grammar; if included, it should not be given equal status with the *-oj* ending. It would help to explain somewhere the pronunciation of the voiceless before a voiced consonant. Masculine nouns in *-a* and *-ja* should be explained in lesson 9 when they are first introduced. Likewise, the initial *n-* with pronouns of the third person should be discussed in lesson 9 when these forms are first used. The word *vchera* (yesterday) is used frequently but defined nowhere. The note describing *ruskij* as a masculine soft form could be misleading and should probably be amplified. After the student has worked with *ekhal'* for three lessons he can reasonably be expected not to confuse it with *est'*; this warning should be dropped. Through an oversight the pronunciation given for the second singular form of the present reflexive failed to reflect that *sh* (as always, of course) is hard. The statement that *dva*, *tri*, *chetyre* require the adjective to be in the genitive plural should be worded more carefully since the nominative plural of the adjective is permissible in this construction.

To sum up, I consider this somewhat pioneering text to be highly successful in its intended aim. In view of the expanding study of Russian in our high schools this simplified but competent manual for beginners is an especially timely and welcome contribution.

NORMAN HENLEY

Johns Hopkins University and Goucher College

D. P. SIMPSON, *Cassell's New Latin Dictionary: Latin-English/English-Latin*. New York: Funk and Wagnalls Company, 1959. Revised Edition. Pp. 883. \$7.00 plain. \$7.75. thumb-indexed.

The complete and thorough revision of *Cassell's Latin Dictionary* by D. P. Simpson, Assistant Master and Head of the Classical Department at Eaton College, will be good news to classical teachers and students everywhere who know how difficult it has been to find and use a really handy desk dictionary of the Latin language for ordinary everyday use in the classroom and for home study. Modern language students who use Latin in their work will also find this volume of the Cassell's series valuable.

The format of the new Cassell's offers the reader a handsome volume that can be easily manipulated and quickly but effectively used. The Latin-English section contains most of the words used by classical authors from about 200 B.C. to 100 A.D., plus a number of proper names of persons who figure prominently in Roman history and literature. Practically all of the commonly read Latin authors are represented and are cited in the individual entries where they are the most useful, though specific works of the authors cited are not referred to. The entries themselves are concise, precise, and generally highly accurate.

The smaller English-Latin section is intended primarily as an aid to those fortunate few who still do Latin prose composition, specifically classical Latin prose. This section has undergone considerable revision and the student is urged to use the Latin-English section of this dictionary constantly.

All in all, we are grateful to Mr. D. P. Simpson for undertaking and completing with great success the revision of this standard but always useful dictionary now appearing under the title of *Cassell's New Latin Dictionary*.

JOHN E. REXINE

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HOROWITZ, EDWARD. *How the Hebrew Language Grew*. New York: Jewish Education Committee Press, 1960. Pp. xxiii, 343.

Teachers and students with some knowledge of Hebrew will find this most attractively printed work by a teacher in the Hebrew Department of the Thomas Jefferson High School in Brooklyn one of the most interesting texts of a linguistic nature to be written for youngsters since W. W. Blancké published his *General Principles of Language* in 1953. Adding to the attractiveness of the book are clever illustrations and diagrams by Paul Sharon and the large clear print with wide spacings and margins is the work of Harvey Satenstein who designed the volume.

The exercises are plentiful, varied, and stimulating. They provide both for review of the material treated and for original thinking and additional research. The book as a whole will probably prove most effective in the fourth year of high school or the first year of college, but many sections could be used by accelerated groups even at the initial learning stage.

The author exhibits a profound and perspicacious knowledge not only of Hebrew and other Semitic tongues, but of the history of English and the classical languages as well. His treatment of the expansion of the biliteral root to a triconsonantal structure reveals a recognition of the latest researches in Semitic philology and his treatment of the diminutive forms shows an acquaintance with the neologisms of the *Vaad ha Lašon* and the latest creations of Israeli Hebrew. His chapters on the alphabet, the patterns of the verb, noun, and other parts of speech, and those on phonological change and borrowings from other languages are of particular interest. Onomatopoeical words are discussed and even the prepositions are analyzed, e. g., on p. 202 we are told that 'al¹ 'on' is a noun meaning 'height,

¹ Hebrew type is used throughout; the approximate transliterations are mine.

upper part' and that the name of the Israeli Airline *El-Al* simply means 'to the heights.'

Horowitz always tries to illustrate his points with words which are familiar because they are used either in Judeo-German or in Judeo-English and he often clarifies his material with an exposition of analogous developments in English or other well known languages. From a pedagogical standpoint the book leaves little to be desired. There are even exercises within the chapters to which keys are provided so that the work is adaptable to both class and self-instruction.

However, in organization of material, accuracy of detail, in style, spelling, punctuation, use of idiomatic English, and in basic orientation the book could be improved. There is only one review chapter, Chapter V. It would have been better to have introduced a review after each five lessons or else to convert Chapter V into a general review and place it at the end of the work.

The addition of cross references, an index, and a vocabulary would certainly add to the usefulness of the book. For example, the reflexive form *hištalem* 'to perfect oneself' is cited on p. 46, but the *hitpael* and the regular metathesis of *f* and *t* are not treated till p. 149. A cross reference would have clarified this form. On p. 197 a number of Hebrew words are presented without their meanings. The words *almanah*, p. 247, and *lun, lin; dun, din; sum, sim*, p. 249, should be accompanied by translations or else a vocabulary provided.

It is hard to understand why after being told on p. 115 that an easier name of the *qal* pattern is *paal* the author entitles his discussion of the form "Present Tense of Qal." On p. 134, although *kfulim* verbs are studied, no examples are given. In the exercise on p. 146, no. 9, silenced, is omitted in the key on p. 155 and no. 16 is given as no. 10 because it was peculiarly placed after no. 16 in the text. Again, no. 8 in the exercise at the top of p. 174 is *kazvan*, but the key on p. 192 inexplicably gives *šagran* 'liar' instead.

From Chap. IX, p. 197 et seq., "Other Parts of Speech" pronouns are conspicuously missing although *mah* 'what' and *mi* 'who' enter the discussion of nouns on p. 175 and in spite of the fact that the evolution of the pronoun presents some fascinating problems.

On p. 245, no. 31 under palatals is entered by mistake under gutturals in the key on p. 252 and the student is asked on p. 311 to give four roots and immediately after three more, but the answers to the problems are omitted from the key on p. 315.

An inconsistency appears on p. 154, no. 12. We are asked to find a suitable Hebrew word for "said . . . au revoir." Incidentally, the function of the suspensive points is not clear to us. However, in the answer on p. 156 we are given the infinitive form of this expression, viz., "to see each other again." This is somewhat confusing.

Here or there the text could have been more complete. The meaning 'yes' for *ken* on p. 51 might have been added and *naḥon* 'correct' included among the derivatives. It would have been helpful if the source of the borrowings on p. 137 had been indicated, as the student is likely to recognize only *irgun* 'organization,' *diglem* 'declaim,' *iglem* 'acclimate,' and *tilfen* 'telephone.' Although the relationship between Hebrew and Aramaic is so important, no

examples of borrowings such as are given for the other languages are provided for the latter; cf. p. 263. We are told on p. 181 that *-ya* indicates place where something is sold, but given the example *sefer* 'book' and *sifriya* 'library.' What, then, is the word for bookstore? Again, we should like to be informed as to the source of the intrusive nasal in *šarkaniyah* 'grocery store' (built on *šorek* 'need'; cf. p. 181) and *laḥmanit* 'roll' (constructed from *leḥem* 'bread'; cf. p. 188). Occasionally the vocalization is missing, e. g., 'd 'vapor' (p. 208), *bkr* 'to break' (p. 209), and *mll* 'pierce' (p. 209).

A number of inaccuracies should be corrected. Horowitz on p. 46 explains *šalem* 'to pay' thus, "by paying a person for what you took from him you fill the gap created in his possessions when you first took it." It is much more likely that by paying him, you pacify him; cf. *pay* < *payer* < *pacare* from *pax, pacis*. His use of subjective phonological terminology is unnecessary, for he himself explains the standard terms in Chapter XIII. On p. 103, nevertheless, he speaks of hard and soft sounds to denote stops and continuants respectively, but in the very same discussion he uses hard and soft to indicate voiced and voiceless respectively. Here we are also told that "the real pronunciation of *lav* is the soft English 'th' as in the word 'thin' " without any definition of what is meant by "real." On p. 150 the English flapped *r* is confused with *d*, viz., "We often pronounce the *t* of *butter* or *city*—incorrectly, of course—with a 'd' sound." However, there is nothing incorrect about the flapped *r*; it is standard English. On p. 181 *marpediya* 'upholsterer' should read 'upholstery shop.'

There is a strange sentence on p. 216, i. e., "Two other denominative verbs from *ayin* eye, are *meanyen* interesting and *meonen* a soothsayer . . ." In what sense can an adjective and a noun be called verbs?

The book would profit by a more consistent style, e. g., on p. 51 the author writes, "*kunn* is direction," but direction should be in quotes as should *intended* two lines below where he writes, "*mekuvan* means intended." This is the style usually employed; cf. *kiven* means "to straighten, direct . . ." in the same series. It would also be helpful if the conventional style of using italics for non-English words in an English text had been followed; cf. p. 126.9, "allow the use of the nifal for the sake of variation . . ."

The punctuation of the text needs improvement. Periods often awkwardly appear after quotes, e. g., "to the heights". (202) and "harem". (p. 81). Commas are needed to set off the parenthetical expression *by the way* (p. 329) and an apostrophe for the possessive is missing in *childs play* (p. 103) and *ones voice* (p. 240). The apostrophe in the possessive pronoun in *it's quite universal use* (p. 325) should be removed.

A few errors in spelling occur and in a number of places Horowitz's English is far from idiomatic. On p. 81 the direct object is out of order in "A famous Jewish scholar was preparing for publication a radical book." On p. 99 we find the unusual spelling *Mohammed*, on p. 95 *rebel* is spelled with two *l*'s, on p. 115 *usable* is misspelled, and *spend-thriftly*, p. 174, appears without the *d*. On p. 129, "The *paul* gets more frequently used as an adjective" should read *gets used more frequently* etc. On p. 181.18 *what was sold* should read *what is sold* and on p. 279 *the whole above sentence* should read *the whole sentence above*. The French

name *Jacques* is spelled three times without the final *s* on page 283 and even if this was done to indicate pronunciation, some note of the correct spelling should have been given. On p. 313 *given arise* should read *g. rise* to and on p. 314 the word *prominent* is misspelled.

Fortunately, there are only a few typographical errors; viz., p. 245.18 *equal het* read *equals het*, p. 250 *interchanine* read *interchange*, p. 260.4 *means* read *mean*, p. 271 *copendium* read *compendium*, and p. 290 *How it is possible* read *How is it possible*.

Quite a few of Horowitz's remarks seem to be inspired by chauvinism (a characteristic of most foreign language text books) and are somewhat misleading. On p. 46 Arabic is not mentioned and it is implied that *salaam* and *so long* come from Hebrew. On p. 58 *seifan* 'gladiolus' constructed from *sayif* 'sword' is discussed, and, if this is not a loan translation, at least the parallel Latin development should have been mentioned.

There is an example of the mistaken belief of so many amateur philologists and popularizers that etymology reveals the psychology of a people. From Horowitz's discussion on p. 61 it would appear that etymologically *ger* 'stranger' means simply 'dweller' and it seems wrong to claim that the Latin word for stranger, *hostis*, was "associated with the idea of hostility and dislike" while the Hebrew word "is filled with overtones of friendship and good-will." Even if it were argued that Latin *hospes* 'stranger, guest, host, friend' is ultimately derived from *hostis*, does this imply that English *hospitable* is associated with the idea of hostility and dislike? English *silly* once meant 'spiritual' (cf. German *selig*), but there is no association in the mind of a present-day English speaker with *soul* or *soulful* from which it developed.

The metathesis which regularly takes place with the reflexive prefix *hit* followed by *šin* is explained on p. 149 as occurring because "the Hebrews of old experienced a slight difficulty in pronouncing . . ." and metathesis in general is explained as the result of economic and aesthetic forces thus, "Whenever in the course of the conjugation we should be compelled to make a combination of sounds that is difficult to pronounce or harsh, or unmusical, the language changes the sound so as to make it easier on the throat and pleasanter to the ear." Franz Boas years ago pointed out the fallacy of accounting for linguistic change by facility of articulation, and beauty of sound is another subjective concept which leads inevitably to ethnocentric value judgments. If palatalized consonants were ugly, then Hebrew would be more beautiful than English, and Russian would be considered extremely cacophonous.

Horowitz, ignoring the long compact cultural history of the Chinese and other Far-Eastern peoples, tells us on p. 256 that "The Hebrews form what is probably the oldest cultural group in the world and during the course of the four thousand years of their history they were in contact with practically all the people of the earth," and on p. 279 his statement, "The Roman pronounced the letter 'yod' as 'yot'" gives the impression that the Romans borrowed the Hebrew name of the letter instead of the Greek *iota*.

In conclusion we should like to call attention to a most peculiar justification for the creation of Hebrew vocabu-

lary. On p. 181 Horowitz says, "Certainly for spoken Hebrew in America, where ice cream parlors and delicatessen stores abound, we need these particular words." To expect a language to fit himself for use in a foreign culture is really asking too much. If Hebrew can reflect adequately the Israeli culture in which it is being evolved, and it seems to be doing this admirably, it will surely be doing quite enough.

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ROBERT F. BYRNES. *Bibliography of American Publications on East Central Europe (1945-57)*, (Indiana University Publications, Slavic and East European Series, Vol. XII) Bloomington: University of Indiana Press, 1958, 213 pp.

This useful compilation was prepared by Dr. Byrnes, former director of the Mid-European Studies Center in New York, with the assistance of the Indiana University Research Committee. From all indications, no efforts have been spared to make this complete. The work is divided according to regions, such as the Baltic States, the Balkans, Poland, with the following headings under each: General, Geography, History, Government and Politics, Language, International Affairs, The Economy, Literature, Philosophy and Religion, Sociology. The general heading "East-Central Europe" covers 56 pages, and includes many more sub-sections, among them Refugees, The Jews and Anti-Semitism, Propaganda, Soviet Rule, Pan-Slavism.

Teachers of language and literature will be grateful to the compilers for bringing together the bibliographic facts of the accomplishments by American scholars in an area of great diversity, and where fully five ethnic cultural complexes are represented. For our special interests, a section on folklore would also have been helpful (Indiana University is a world center of folklore studies).

Of special value is Professor Byrnes' 15-page analysis, preceding the bibliographical entries, and titled "American Publications on East Central Europe." In it he has much to say which is of interest to the language and area specialist. He decries the dependence of East European development on Soviet studies, of which it is a "by-product" and pleads that "... scholars interested in East Central Europe should work within their own institutions for the promotion of German studies, because the study of Germany or of Central Europe and that of East Central Europe are closely bound together. A boom in German studies would produce the same kind of spilling-over process we have witnessed in the last twelve years with regard to Russia." He pleads for a greater cohesion of scholars in this variegated field, with a greater number of well-organized conferences, and concerted efforts to gain travel grants, and other support.

Finally, although a historian, Dr. Byrnes comes out strongly for the study of language. He urges that scholars seek to be experts not on a limited region, such as Poland and Yugoslavia, but that they become "genuine area specialists knowing all or most of the languages, having some knowledge of all the countries, and, above all, under-

standing the methods and techniques of other disciplines than their own."

JACOB ORNSTEIN

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STILMAN, LEON. *Graded Readings in Russian History*. New York: Columbia University Press, 1960, pp. vi+93. \$2.50.

The readings of this little Russian reader consist of eighteen selections of about fifty to a little more than a hundred lines each. The first two deal with the territory and population of the Soviet Union; the remaining sixteen present an interesting survey of Russian history to the end of the fifteenth century. Each selection is followed by a glossary of new vocabulary items arranged according to order of occurrence and short exercises comprising a few questions in Russian on content, along with some unrelated English sentences for Russian translation. The book ends with a Russian-English vocabulary and register of places and nationalities. Four historical maps are a most welcome inclusion.

The selections were written some years ago for use in Russian courses at Columbia University and revised for the present edition. The author attempts to increase the rather limited vocabulary of the early passages to what he calls the level of an original text of "average difficulty." Judging from the glossaries following three of the selections, the rate of introduction of new vocabulary is about three items to every five lines of text. Although his own historical survey stops with Ivan III, Stilman hopes the student will have acquired sufficient vocabulary from his book to continue the reading of Russian history from Russian sources. For reading courses with the goal of building in a short time a larger passive vocabulary rather than a smaller active one, the exercises appended to the texts for this edition may well be ignored.

The *Graded Readings in Russian History* will serve as a good supplement and adjunct to more comprehensive Russian "area" readers.

B. J. KOEKKOEK

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HAUSMANN, MANFRED, *Was dir nicht angehört*. Edited by Paul Krauss. New York: Holt, Rinehart and Winston. 1960, pp. x+158 +xxxvi.

This is another of the second-year readers which laudably attempt to introduce the student to better contemporary German literature while also developing his reading vocabulary. In our opinion, the editor has done this quite commendably.

The plot of this *Novelle* concerns the attempt of an eighteen-year old to pick up a girl who is beneath him both socially and culturally. Although the experience provides intellectual and not physical results, the story should nevertheless appeal to second-year students.

The text is printed on one side of the page while the facing side is reserved for visible vocabulary; this is particularly helpful in two brief passages, one concerning music

and the other treating shipping on the Weser. On the whole Hausmann's vocabulary here is not too difficult although much of the plot is developed in conversations which employ current colloquial German. Thus the text is well suited for the teacher who is seeking to develop conversational skills as well as reading ability. To this end, the editor appends to the text a generous series of *Fragen*. Other aids to teacher and student are a foreword, devoted in part to a brief biography of the author, a chronological listing of Hausmann's works, and an end vocabulary.

The cover design is a model of tasteful restraint. The binding is of plastic-impregnated paper.

JOHN R. RUSSELL

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The Journals of Sarah and William Hazlitt, 1822-1831, ed. Willard Hallam Bonner. The University of Buffalo Studies, Vol. 24, No. 3. Buffalo: The University of Buffalo, 1959, pp. 110. \$1.50.

The disclosures in Hazlitt's journal-notes of March 4-16, 1823, and of his wife's journal of her trip to Scotland in 1822 to obtain her divorce will startle those who have accepted Howe's or Maclean's bowdlerized accounts of Hazlitt's sexual life. To others, who have uneasily suspected the *Liber Amoris* could have been written only by a deeply passionate and probably licentious man, the revelations in Mr. Bonner's monograph will be less surprising. Even so, those who agree with Charles Morgan that Hazlitt's infatuation with Sarah Walker is an excellent example of the theory of crystallization Stendhal sets forth in *De L'Amour* must decide how much they think Hazlitt's obsession affected his later career. Hesketh Pearson, for instance, called his biography *The Fool of Love*, borrowing the title from a letter of Hazlitt to Patmore and from the essay "On the Pleasure of Hating."

Stendhal's crystallization theory, says Morgan, is "that we project our own imagining of Love onto her whom we say we love. We re-create her in an ideal shape—Hazlitt called Miss Walker 'the statue'—and worship her in that shape, and struggle to bring the statue to life."¹ (Perhaps the term 'Pygmalion complex' would serve here.) Hazlitt first met Stendhal in Paris in 1824 and took *De L'Amour* with him across Europe; evidently he had not read it before writing the *Liber Amoris*. The point is not that a prior reading of Stendhal would have "cured" him or perhaps even lessened his compulsions, but that Stendhal's brilliant analysis may have helped Hazlitt finally attain some objective understanding of his malady.

In his book *The Art of Loving*, Erich Fromm makes clear the sort of alienation from which Hazlitt suffered:

A form of pseudo-love which is 'not infrequent and is often experienced . . . as the "great love" is idolatrous love. If a person has not reached the level where he has a sense of identity, of I-ness, rooted in the productive unfolding of his own powers, he tends to "idolize" the loved person. He is alienated from his own powers and projects them into

¹ *Liber Amoris and Dramatic Criticisms* by William Hazlitt, with an essay of introduction by Charles Morgan (London, 1948), p. 15.

the loved person, who is worshiped as the *summum bonum*, the bearer of all love, all light, all bliss. In this process he deprives himself of all sense of strength, loses himself in the loved one instead of finding himself. Since usually no person can, in the long run, live up to the expectations of her (or his) idolatrous worshiper, disappointment is bound to occur, and as a remedy a new idol is sought for, sometimes in an unending circle. What is characteristic for this type of idolatrous love is, at the beginning, the intensity and suddenness of the love experience. This idolatrous love is often described as the true, great love; but while it is meant to portray the intensity and depth of love, it only demonstrates the hunger and despair of the idolator.²

Thus a difficult question arises: did Hazlitt remain so bemused by his Galatea that he never recovered his good sense? Or should one say that the memory of her sinuous walk finally faded enough to leave him relatively normal? I suspect that after 1823 he was neither diseased or in any real sense insane, for a reading of Stendhal helped him somewhat. *De L'Amour* analyses the compulsions of the Pygmalion complex from which he had just finished trying to free himself through the catharsis of composing a case-book, the *Liber Amoris*. Hence his own writing and his subsequent reading of Stendhal helped restore him to relative normality. Yet he never was truly happy again, for his middle-age and the fading of his political hopes, as well as his quarrels, his son's continued defense of his mother and

his separation from his second wife, were arrayed against him.

None of the foregoing exculpates Hazlitt, for a reading of Mrs. Hazlitt's letters and journal emphasizes that she was a woman of common sense, honest and blunt, and aesthetically quite sensitive. But she was no genius; Hazlitt was. Consequently critics and biographers must do justice to the wife, who was the normal human being, without sacrificing recognition of Hazlitt's courage, honesty of political purpose, and remarkable literary and critical attainments.

The journals and letters of the Hazlitts are ably presented by Mr. Bonner from the manuscripts in the Lockwood Memorial Library of the University of Buffalo. Although much of their contents have been available to scholars in Le Gallienne's privately printed edition of the *Liber Amoris* (400 copies, 1894), an economical and accessible printing of them is welcome. Moreover, Mr. Bonner's "Introduction," notes and index are helpful; his efforts definitely facilitate carrying on Hazlitt studies.

STEWART C. WILCOX

University of Oklahoma

² Fromm, *The Art of Loving* (New York, 1956), pp. 99-100.

* * *

The MLJ notes with pleasure the publication of the first issue of DPI INTERCOM by the Department of Public Instruction of The Commonwealth of Pennsylvania.

* * *

Mountain Interstate Foreign Language Conference

The tenth anniversary meeting of the MIFLC was held October 14 and 15, 1960, at Pikeville College, Pikeville, Kentucky, where it was founded in 1950. An interesting and varied program consisted of talks, panel discussions, and illustrated lectures. Twelve colleges and a few high schools of the Appalachian Mountain region were represented. Highlighting the weekend was a trip through the scenic eastern Kentucky mountains to the Breaks Interstate Park. Dr. Arie D. Bestebreurtje, pastor of the Calvin Presbyterian Church in Louisville, delivered an

interesting address, "The Tower of Babel and the Confusion of Tongues," at the banquet there Friday evening. A brief business session Saturday noon brought the tenth annual conference to a close. The Executive Committee of the MIFLC consists of Miss Blanche Banta, Pikeville College, chairman; Dr. Armand E. Singer, West Virginia University; Prof. Carey S. Crantford, Carson-Newman College.

EDWARD G. LODTER
East Tennessee State College
Secretary

* * *

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At a Modern Language Association conference in May, 1960, on aims, methods, and materials, an ad hoc committee (Albert H. Marckwardt, Patricia O'Connor, Norman P. Sacks, and Ruth Hirsch Weir) presented the following statement: "Linguistics has two potential contributions to make to language teaching, the first in connection with the construction of *teaching materials*, and the second, with the *classroom activities* of the language teacher.

"The linguist seeks to describe the acts of habitual patterned responses which characterize the target languages and those which are valid for the native language. Through an analysis of the points at which these conflict, he is able to predict the difficulties which students will encounter in learning the target language and on the basis of these, to construct teaching materials calculated to establish habitual responses in that language.

"In seeking to describe language as a pat-

terned structure of habitual responses, the linguist calls attention to certain features which have hitherto been largely ignored, notably intonations and juncture, and the relationship of these to syntax. In so doing he leads the teacher toward a more complete grasp of what he would regard as the total grammar of the language, including a rational analysis of concord and paradigm classes. This heightens the teacher's awareness of areas of special difficulty for the student and furnishes a rationale for the modes of attack employed in soundly based and well-designed materials.

"The contribution of linguists are in part substantive, and in part a matter of attitude. They are notable not so much for their uniqueness as for their constituting an orderly and systematic procedure toward significant conclusions about the nature of language and the ways of teaching a language."

* * *

A series of nine pamphlets under the general title "Foreign Language Discussion Pamphlets for Use by Civic and Cultural Organizations in Informal Citizen Consultations" can be obtained from the Modern Language Association, 70 Fifth Ave., New York 11, N. Y. Some of the specific titles are: "Individual Development and the Second Language Experience," "The

Case for Earlier Beginnings in Foreign Languages," "The Need for Longer Sequences in Foreign Language Training," "Modern Foreign Languages: New Instructional Materials and Sources of Financial Aid in Purchasing Them," "Foreign Language Study and Vocational Opportunities."

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LANGUAGE TEACHERS ASSOCIATIONS**

Editorial Office: UNIVERSITY OF BUFFALO, BUFFALO 14, NEW YORK

Business Office: CURTIS REED PLAZA, MENASHA, WISCONSIN, OR
7144 WASHINGTON AVENUE, ST. LOUIS 30, MISSOURI

The Modern Language Journal

Published by

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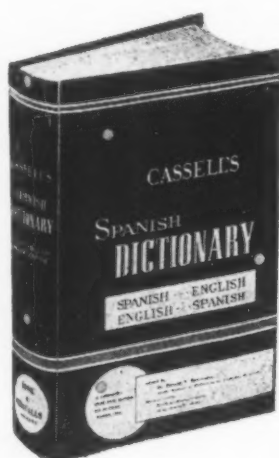
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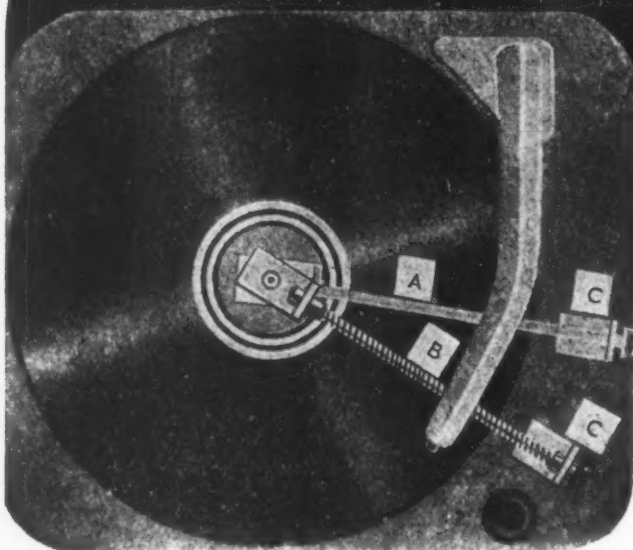
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Dr. Theodore Huebener, Director of Foreign Languages, New York City Public Schools

Professor Edward M. Stack, Villanova University

[The panel discussion will be followed by questions (in written form) from the floor, to be selected by the Chairman, and—if time permits—by general discussion]

(*Executive Committee of the Federation:* Meetings on December 30, 2:00 to 5:00 p.m., and December 31, 9:00 a.m., in the Bellevue-Stratford Hotel, Assembly Room; Luncheon December 31, 12:00 noon, Blue Room, Bellevue-Stratford.)



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